Fifty Animated Years

THE NEWSLETTER ARCHIVES

VOLUME ONE

1975 - 2025

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Brief Note for this Collection

Well, as they say, *"That was quick!"*

When the ASIFA Central chapter was organized in 1975, it was a Chicago-centric gang of enthusiasts. It now has membership reaching from Oregon to Pennsylvania; and thanks to the internet, our zoom "coffee break" gatherings attract visitors from across Europe, Asia, and India.

What emerges in these pages is a rich history of animation lore, community dispatches, and the small miracles of frame-by-frame life. From festivals and archival discoveries to the quiet alchemy of drawings and motion studies, these newsletters reflect a love of animation for anyone who believes that a ritually-destroyed retreat cake may truly enhance anyone's life.

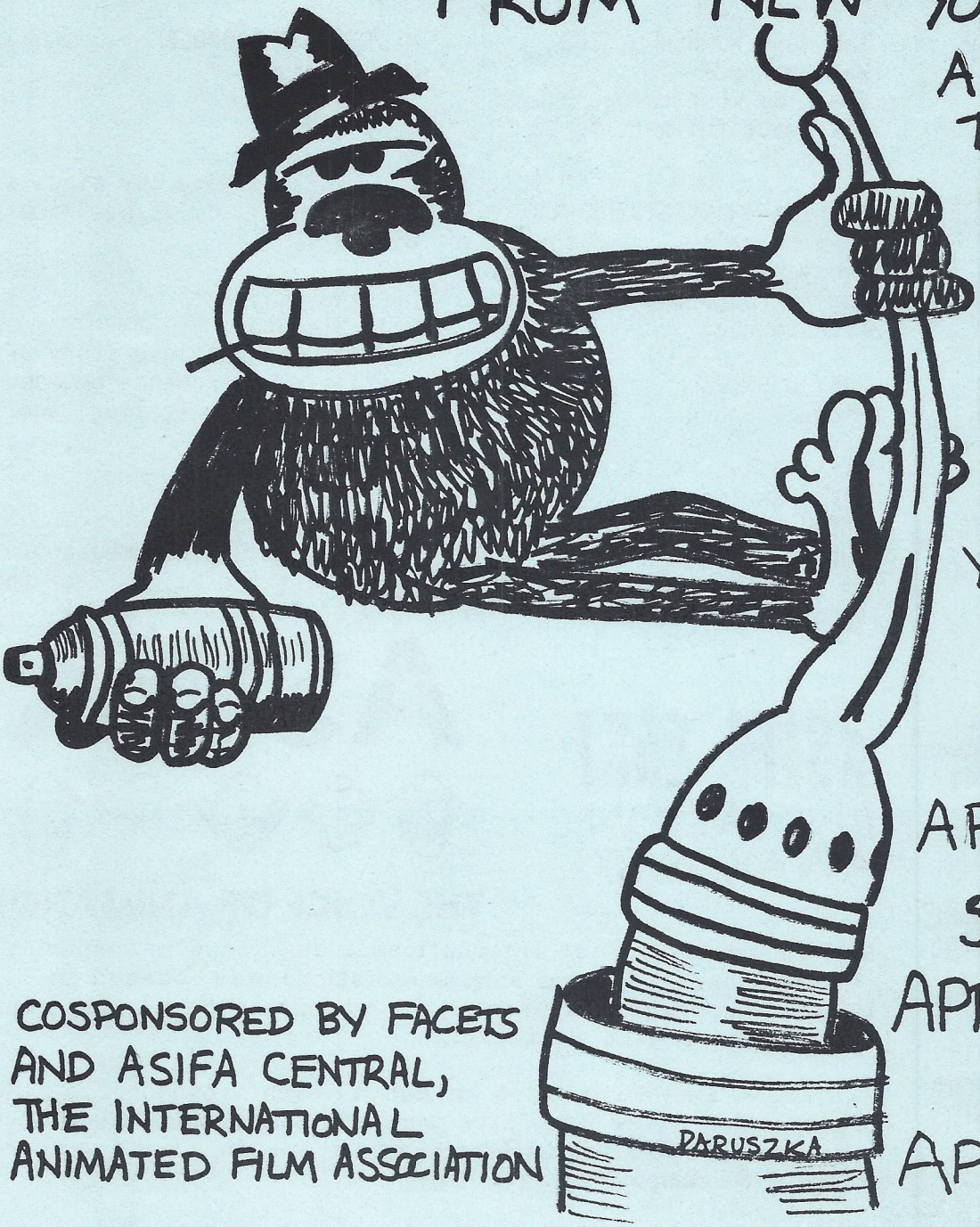
Thanks for the memories, everyone at ASIFA Central.

Yr hmbl typst and editor

Jim Middleton
ASIFA Central Secretary

ANIMATION

- FROM NEW YORK CITY -



A SELECTION OF THE BEST FILMS FROM THE 1987 ASIFA EAST FESTIVAL

VOTE FOR YOUR FAVORITE FILMS

FRIDAY 7 & 9 PM
APRIL **17**TH

SATURDAY 7 & 9 PM
APRIL **18**TH

SUNDAY 5:30 PM 7:30 PM
APRIL **19**TH

COSPONSORED BY FACETS AND ASIFA CENTRAL, THE INTERNATIONAL ANIMATED FILM ASSOCIATION

FACETS MULTIMEDIA
1517 W. FULLERTON AVENUE

PROGRAM INFO CALL: 281-4114

STUDENT FILMS

ATTACK OF THE BUDWORM
Becky Brown/Jody Fried
12 children, aged 11 and 12 years, create an animated film depicting ecological problems.

THE MAGIC BOX
Braden Clary
Allegorical tale based on the myth of Pandora's Box.

PROFESSIONAL AND INDEPENDENT FILMS

PARADE
Joey Ahlbum
A montage of diverse images dealing with life in the big city.

MAJOR HOLLEY COUNTING
Ken Kimmelman Films
A film for teaching young children how to count by seeing the relation of numbers to music.

GARBAGE IN GARBAGE OUT
Terry Wozniak
The life cycle of garbage.

VIDEOTAPE

OSCAR
The InkTank/Maciek Albrecht
PSA for the Rhode Island Ocean State Clean-up and Recycling Program.

THE CLUE
Daniel Ivanick
A detective follows a pattern of clues he hopes will lead him to the crooks.

PIGERICKS
Artbear Pigmation/Bill Davis
Three 20-second segments from Reading Rainbow educational program.

GERMS
Artbear Pigmation/Bill Davis
Animated segement about the body's defense against germs.

STOP DREAMING
The Ink Tank/R.O. Blechman
Promotional spot for Cruise Lines International Association.

WINKEN, BLINKEN AND KNOBS
Don Venhaus
The knob twiddler strikes again, and again... and another time!

ROYAL FLUSH
John McIntyre
A toilet, sink and tub revolt against their rotund owner.

THE MOST WONDERFUL EGG
Weston Woods
The King must choose one of his beautiful hens to be princess.

I WAS A THANKSGIVING TURKEY
John Schnall
Everyone's favorite holiday meal through the eyes of the main course.

BABY OYSTERS
Michael Sporn

DISSIPATIVE FANTASIES
David Ehrlich
After finding that the intrusions of the world cannot be escaped, an individual turns to the next generation.

THE HAPLOID AFFAIR
Dorothy Kaminski/Ken Lidster
A humorous look at the reproductive cycle. Don't miss the dramatic conclusion!

HUSBAND OF THE RAT'S DAUGHTER
Karen McCoy
An updated version of an old fairy tale.

MYSTERIOUS TADPOLE
Michael Sporn

YOUR FACE
Bill Plympton
A somewhat sleazy guy sings a song to his lady as his face distorts.

DRAWING LESSON #2
Bill Plympton
The bittersweet love story of the ill-fated romance between our tragic hero (a line) and his model.

MONGO MAKONGO
Michael Posch
Animated nature documentary concerning the wildlife of the land of Mongo Makongo.

ASIFA EAST
ANIMATION AWARDS 87

ASIFA
THE VOICE OF ANIMATION

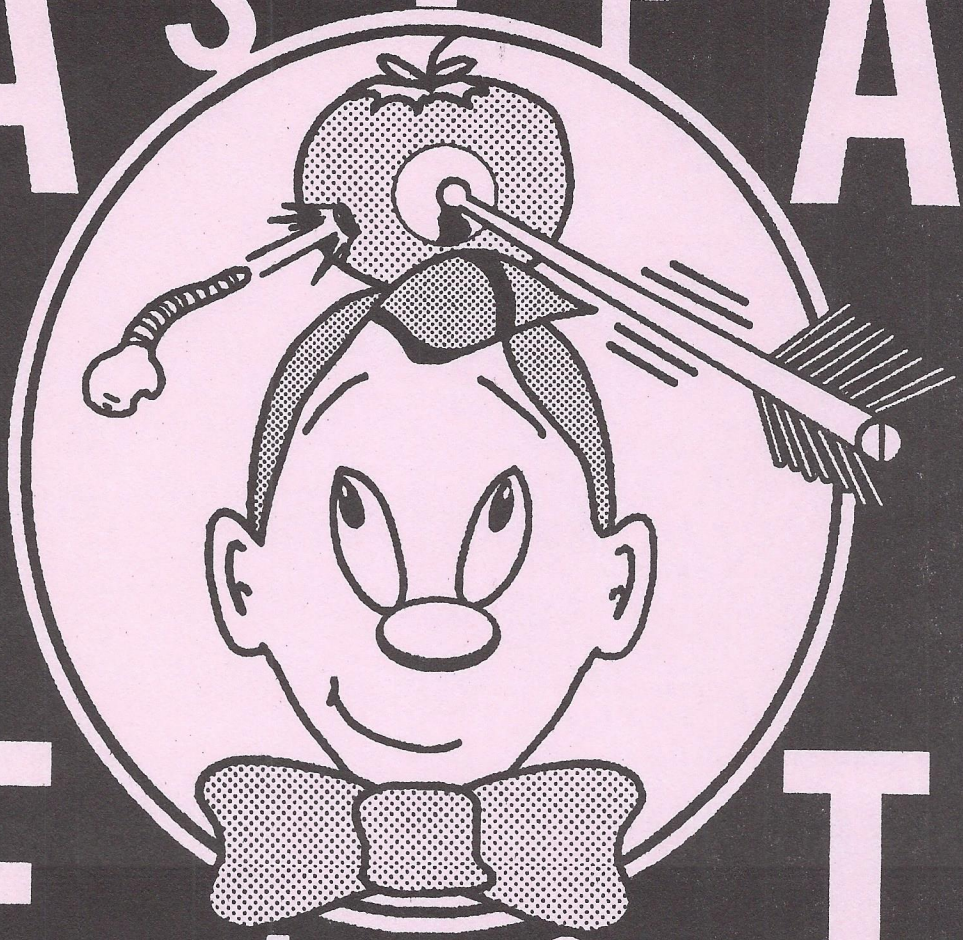
ASIFA, the Association Internationale du Film d'Animation (International Animated Film Association) was founded in 1960 to encourage and promote the worldwide production and distribution of film animation.

The ASIFA East Festival is an annual event sponsored by the organization's New York City chapter, and is open to all animators. The films in this program are the award winners of the 1987 competition.

ASIFA Central, the Midwest chapter, is located in Chicago. For more information on ASIFA programs and membership write us at 7549 N. Oakley, Chicago, IL 60645.

Audience members will be given the opportunity to vote for their three favorite films. Cash awards to the individual filmmakers will be determined by this vote.

ANIMATION ASIFA EAST



ANIMATION FESTIVAL

FRI & SAT JUNE 13 & 14

CHICAGO FILMMAKERS

6 W. HUBBARD ST - 7 PM

CO-SPONSORED BY ASIFA / CENTRAL (764-0776) AND CHICAGO FILMMAKERS

AMERICAN CLASSIC CARTOONS
FEB. 13, 14 & 15
7 & 9 PM
American Studio Cartoons in the '20's,'30's&'40's
OH PORKY! I CAN'T WAIT!
BOOP-BOOP-BE-BE-A, BE-BE-A BE-BE-A BOOP!
Facets Multimedia
1517 W. Fullerton
CO-SPONSORED BY ASIFA/CENTRAL "THE ANIMATION PEOPLE"

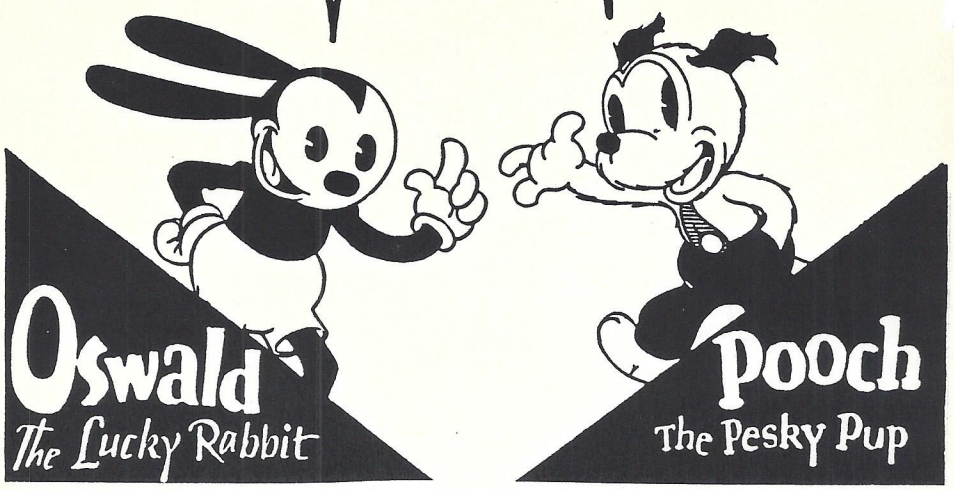
FREE

ASIFA CENTRAL CHAPTER MEETING

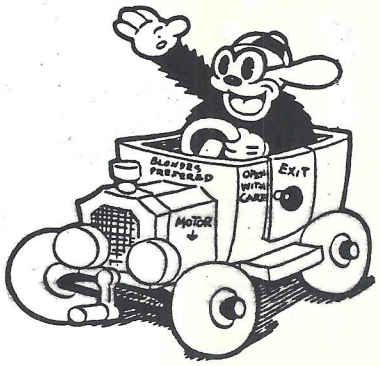
SUNDAY MARCH 15 2 - 5 PM

1324 W. Greenleaf, Evanston

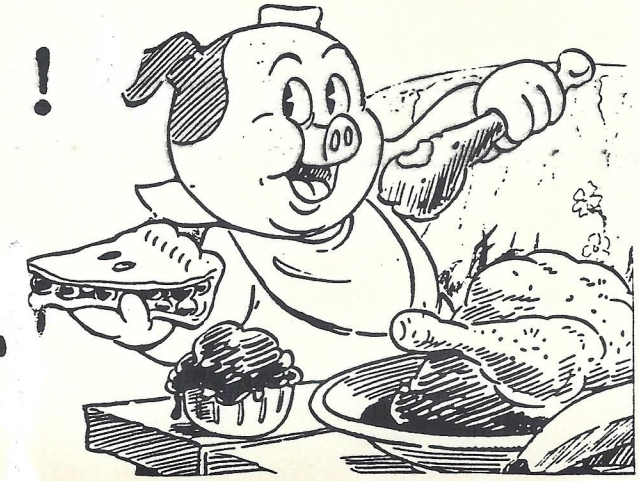
MEMBERS ONLY



That's right animation aficianados, the time has come again for another membership meeting of the Midwest Chapter of the International Animated Film Association. We guarantee 3 hours of non-stop fun, food, and films (of course)! All you have to do is bring yourself and something to drink (ASIFA Central is providing the food). This meeting is for ASIFA Central members and invited guests only! We have a great film program of rare and unique animation. The Winter (almost spring) issue of FRAME BY FRAME will be distributed as well as new membership cards. Reserve your place now by calling 764-0776 to let us know that you will be attending. If your membership has lapsed this would be a good opportunity to pay your debt. If you know someone who wants to join, bring them along.



FILMS - FUN - AND FOOD!!!



Pack up your jalopy

and come on down

LECTURE

ANIMATION

featuring

DAVID STIENBERG

ANIMATOR FOR

DON BLUTH PRODUCTIONS

with a video and slide presentation

OCT. 16TH 7PM

FACETS

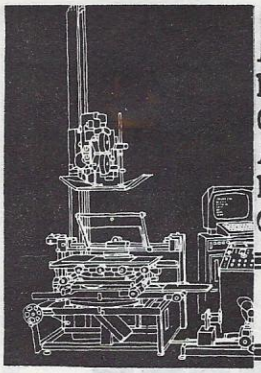
MULTIMEDIA

1517 W. FULLERTON

FREE ADMISSION

Presented by ASIFA

The Intl. Animated Film Assoc.



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ASIFA CENTRAL 7549 NORTH OAKLEY CHICAGO 60645 FALL 1982

LOCAL NEWS

The summer break is over, and it's back to business for ASIFA/Central. The Board of Directors met in August prior to the Ottawa Festival and discussed the coming year. Barry Young has stepped down as President, and the Board has appointed David Daruszka as the new President. Board member Kieth Folk has accepted the duties of Vice-president, Marie Cenkner will continue as Treasurer and Mary Haynes will remain Membership Secretary. We would like to take this opportunity to thank Barry for his efforts over the last year despite his busy schedule and the trauma of moving to a new house.

This newsletter marks a change in the frequency of its publication. The newsletter will now be published on a quarterly basis (4 times a year) instead of bimonthly. We hope this will allow us to produce a more informative, higher quality publication. Funding is still a problem we would like to resolve. Any individual or corporation wishing to donate funds for production of the newsletter, or sponsorship of any ASIFA program should contact: Dave Daruszka or Mary Haynes (764-0776) or Kieth Folk (286-8858). ASIFA/Central is a not-for-profit organization, and all donations are tax deductible. We will be happy to provide a letter acknowledging any donations for tax purposes. We would also like to urge contributions of articles and artwork for the newsletter.

We will try to plan our programs in advance so that more of our members can make arrangements to attend. We also plan on co-sponsoring programs with various organizations, such as the Film Center of the Art Institute, in order to reach a larger audience. Public programs will be on a bi-monthly basis, and we will try to have more membership meetings in between those screenings.

Plans for 1983 include a program of Japanese Science Fiction animation (possibly double-billed with a Godzilla movie), a repeat of the Canadian Film Board program, the new Tournee of Animation (Prescott Wright promises a media blitz that will give ASIFA a high profile), a film series on early animators and studios, and perhaps some visiting animators. Plans are being made for a major "festival of festivals" which would be a retrospective of the winners of past ASIFA festivals. This festival would be co-sponsored by a radio station, or other corporations, and would be held in a large theatre such as the Chicago or Granada. The festival would be a benefit for UNICEF. Anyone interested in assisting in program planning should contact Dave, Mary, or Kieth.

We would also like to be able to offer accomodations for visiting animators. If you have a spare room with a bed, and would be willing to serve as host, please contact Dave, Mary, or Kieth. We already have one volunteer, and would like to have two or three hosts so that we can rotate turns.

Kieth and Dave are looking into the possibilities of producing ASIFA/Central T-shirts. More information at the membership meeting on October 16.

The 1982-83 season begins with a membership meeting on October 16th at Wayne Boyer's Studio, 1324 Greenleaf, Evanston. The meeting will begin at 6pm and will be a pot luck party, so please bring some kind of food (and your own liquid refreshments). Nonmembers are welcome, but will be expected to join our organization. Wayne has also promised to give a demonstration of the new computer assist on his stand if he has it operational. The featured program will be the winners of the annual ASIFA East Festival.

Our December meeting, normally our Christmas party, will be pre-empted by a program of the best of the Zagreb and Ottawa Festivals to be held at the Film Center of the School of the Art Institute. Dates and times will be announced.

OCTOBER 16, 1982 6PM
MEMBERSHIP MEETING
WAYNE BOYER'S STUDIO
1324 GREENLEAF, EVANSTON
WINNING ENTRIES FROM THE ASIFA EAST FESTIVAL

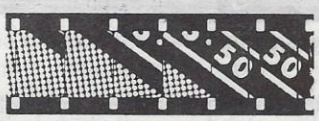
INTERNATIONAL NEWS

Back issues of ANIMAFILM have arrived, and will be distributed to those dues paid members who have filed their International membership forms. The issues available are numbers 6, 7, and 8 for 1981. Out-of-state members unable to attend the October meeting will receive their magazines in the mail.

ASIFA/International recently distributed a questionaire to members who attended the Zagreb and Ottawa festivals in order to elicit opinions on the organization's effectiveness. Of 1000 questionaires distributed, only 60 responses were received. Copies of the questionaire will be available to interested ASIFA/Central members at the October 16th chapter meeting.

The Soviet Filmmakers Association is organizing several tournees of programs of European and American animated films. These programs will be presented in various cities of the Soviet Union by filmmakers invited as guests of the government. This cultural exchange will begin by the end of the year. Filmmakers are expected to pay their own round-trip air fair, and the Soviets will provide for travel and accomodations during the tour. More information may be obtained by writing:

Mrs. Nadiejda Voltchenko
Secretary, Soviet Filmmakers Association
VASSILEVSKAYA 13 MOSCOW
USSR



INTERNATIONAL EVENTS 1982-83

15th International exhibition of comics, animated films, and illustrations:

LUCCA (Italy) – October 31-November 7, 1982
Secretariat: Via Flavio Domiziano 9/6
00145 ROME

6th International Animation Film Festival

ESPINHO (Portugal) – November 10-14, 1982
Secretariat: Cinanima 82
Apartado 43
4501 ESPINHO

1st International Youth Film Festival:

TURIN (Italy) – September 25-October 3, 1982
Secretariat: Galieria Subalpina
Cinema Romano
10123 TORINO

4th International Festival of Films for children and teenagers

LAUSANNE (Switzerland) – March 3-9, 1983
Secretariat: av. d'Ouchy 80
1000 LAUSANNE 6

14th International Animated Film Festival Annecy – ASIFA

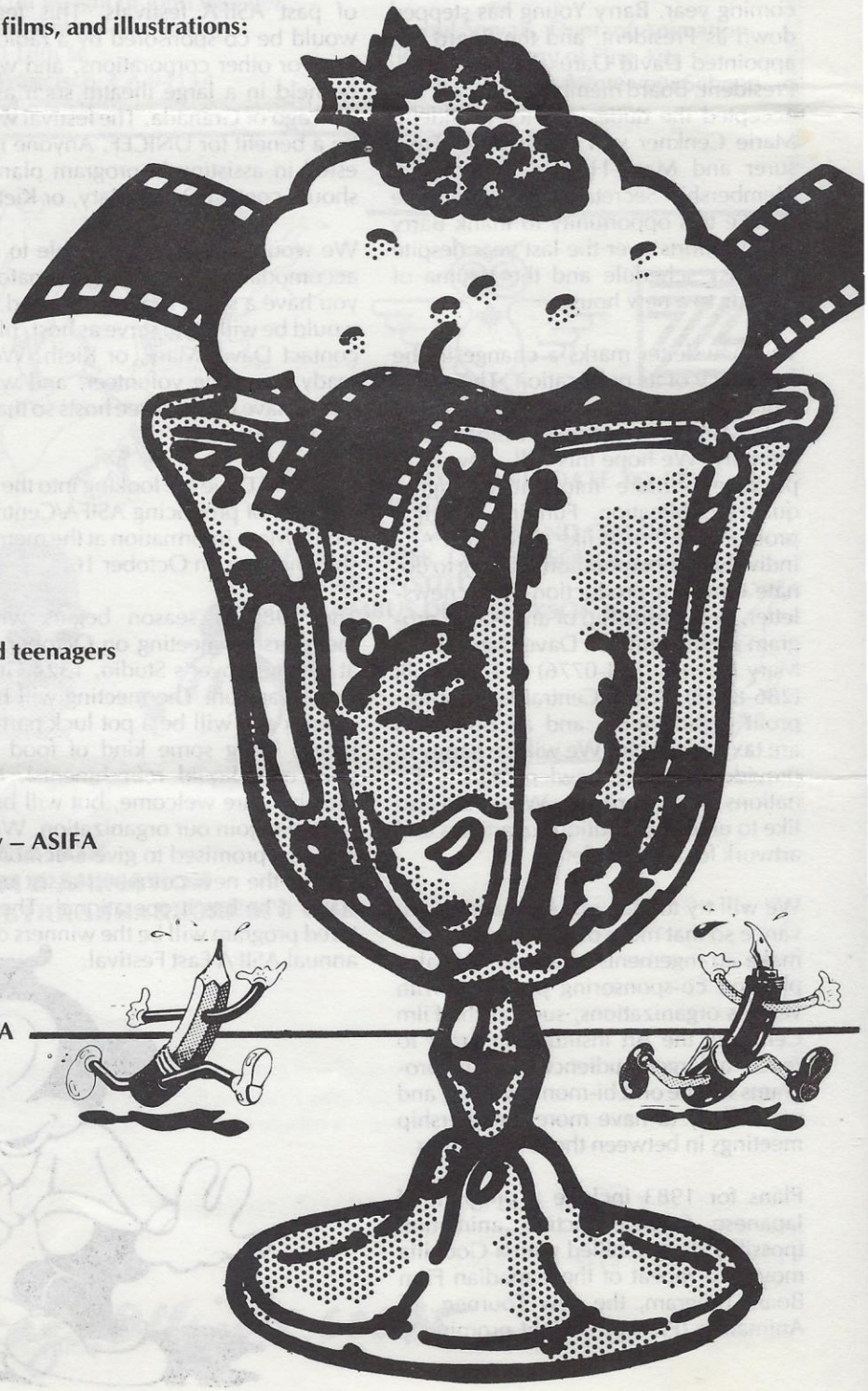
ANNECY (France) – June 7-11, 1983
Secretariat: Festival d'Annecy BP 399
74013 Annecy Cedex

3rd World Animated Film Festival (Varna) – ASIFA

VARNA (Bulgaria) – October 1983
Secretariat: BULGARIAFILM
96 Rakovsky str.
SOFIA 1000

Cambridge Festival

CAMBRIDGE (England) – September 1983
Secretariat: 10 City Road
CAMBRIDGE CB 1 1 DP



BANC-TITRE/ANIMATION STAND *is now becoming both monthly and international. Even when it was in French only, it had a good deal of distribution in several countries, in Europe, Asia, America. By becoming monthly (since issue number 17, Dec. 81), it will be able to stick to what's going on much better. The international distribution will give a much wider scope, and will enable the magazine to increase its circulation and cope with extremely high costs, thanks to more subscription and paying ads. The world of animation is a small one, and a specialized magazine cannot be limited to one country only. We are looking forward to your suggestions, criticisms, bits of news and practical tips whose publicizing might be of interest to all animation buffs and professionals in the world. And remember that small and big ads in* BANC-TITRE/ANIMATION STAND *will be read by thousands of people who keep their collections for years. The English translations of some articles may be missing. Right now, it is not possible to have them all bilingual, and we chose the most liable to be of interest to every country. However, if we get some demand for an article that was not in English, we can include the translation in a following issue. The first issues of* BANC-TITRE *(in French only) are still available; some articles published then could be translated too, and included in issues to come, if required «by public demand».* BANC-TITRE/ANIMATION STAND *is your paper, the magazine of all those who stand for animation!*

Subscription forms available at the October 16th chapter meeting.

LOCAL EVENTS

NEW ANIMATION
Friday, October 1 at 8pm.
Chicago Filmmakers
6 West Hubbard St.
Chicago, IL 60610

Chicago premieres of new works including *Flying Fur* and *It's an OK Life* by George Griffin; *Swiss Army Knife with Wraps and Pigeons* by Robert Breer; *Animation* by Vincent Collins; *Moonbreast Beat* by Lisze Bechtold; *Odalisque* by Maureen Selwood; *A Hard Passage* by Dennis Pies; *Family Dream* by Jan Millsapp; *Help, I'm Stranded* by Deanna Morse; *Boccioni's Bike* by Skip Battaglia; *Babo Bilicons* by Diana Krumins; and *Delivery Man* by Elizabeth Hubley.

THE 16th INTERNATIONAL TOURNEEE OF ANIMATION
Thursday-Friday October 21-22. 5:35, 7:30, and 9:25pm
Parkway Theatre
Clark and Diversey
Chicago

Includes *The Fly* by Ferenc Rofusz; *Ubu* by Geoff Dunbar; *The History of the World in Three Minutes Flat* by Michael Mills; a sampler from the Richard Williams Studio; *Elbowing* by Paul Driessen; *Magical Maestro* a tribute to the late Tex Avery: and more.

THE BEST OF ZAGREB AND OTTAWA FILM FESTIVALS
The School of the Art Institute Film Center
Columbus Drive at Jackson Blvd.
Chicago

This program will be screened in December. Dates and times to announced.

BOOKS AND VIDEO

Animation: a reference guide, by Thomas W. Hoffer
Greenwood Press, Westport CT 1981.
384 pgs. $35.00

This book compresses over eighty years of animation writing into one compact volume. The text contains bibliographic essays on such subjects as "The historic outline", "Reference and general literature", "Classes of animation and personalities", and "Creating animation", Each section concludes with its own bibliography on old and current literature on the topic. Half of the book is comprised of appendicies on such themes as "Major research centers", "Sources for collectable animation artwork", "Sources of film and video on animation", "Animated films on 8mm", and "Trade journal and press reports on animation 1906-1979". Available from:

Greenwood Press
88 Post Rd. West
Westport, CT 06881

Before Mickey: An Animated Anthology, Produced by Donald Crafton in VHS, Beta-2, and U-matic formats

Before Mickey: An Animated Anthology is the video companion to the book *Before Mickey: The Animated Film 1898-1928*. Produced by the author, Donald Crafton, curator of Yale University's film collection. It brings together more than 25 silent cartoons on a two-hour program.

Rare films not in distribution elsewhere make this program valuable to the collector as well as the animation buff and scholar. The films assembled are accompanied by an original piano score by Christopher Penny. Available from:

The MIT Press
28 Carleton St.
Cambridge, MA 02142
VHS, Beta-2 – $55.00
Book – $25.00

CAMBRIDGE FESTIVAL FEATURES RETROSPECTIVE OF AMERICAN INDEPENDENTS

The Cambridge Animated Film Festival of England has announced that it will program a major retrospective of U.S. animation during its next festival, to be held in September of 1983. The focus will be primarily on independent works from the last several years, and will be accompanied by program notes and biographical data. The biannual festival has achieved a reputation as an important center for animation. Anyone interested in submitting work should contact U.S. Festival Representative Charles Samu, at (212) 484-1338.

ASIFA HOLLYWOOD PLANS OLYMPICS OF ANIMATION

ASIFA Hollywood has announced their intentions to organize an international film festival to coincide with the 1984 Olympic Games in Los Angeles. The event will be composed of two programs, the first will consist of films on the theme "The Spirit of the Olympics", produced by professionals and students. The second, "Animation's Best", will be composed of short films of a general nature selected as best representative of the country of their origin. ASIFA Hollywood hopes to have Olympic bronze, silver, and gold medals awarded for the best films of the festival. If you are interested in participating in this event please contact: ASIFA HOLLYWOOD OLYMPIAD COMMITTEE, 1258 NORTH HIGHLAND AVE., SUITE 102, HOLLYWOOD, CALIF 90038.

TOURNEE SEARCHES FOR ANIMATION FOR VIDEO MARKETS

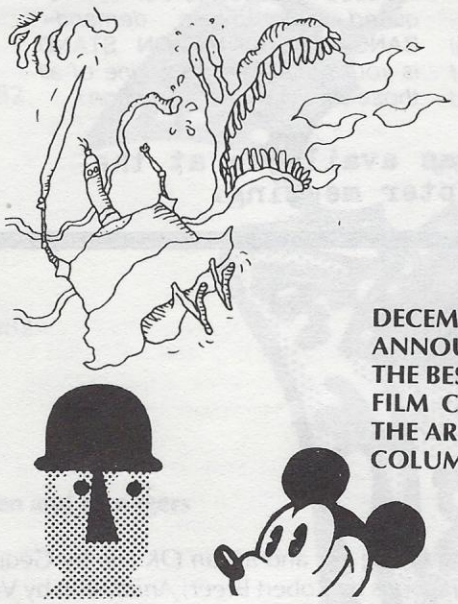
FilmWright, producer of the International Tournee of Animation, is expanding its efforts into the new video markets. They will be preparing packages of films for sale to various television markets in the near future. FilmWright is looking for new and old short animated films (and live-action) to make quality programs for the existing markets as well as finding production backing for high-quality in-depth animation profile programs for arts oriented audiences. If you are interested in submitting films for consideration, please contact:

Prescott Wright or John Webber
FilmWright
4530 18th St.
San Francisco, CA 94114
(415) 863-6100

SCHOOLS

The Royal Academy of Fine Arts in Ghent, Belgium is interested in foreign students who wish to enroll in their four year program in animation. The program covers all aspects of animation, including cartoon, pixalation, and cut-out techniques. The foreign candidate who wishes to enter the animation department should submit: a copy of his diploma or qualification degree, and some graphic material or cinematic work. A selection committee will decide the level of study the candidate will be admitted to. Information may be obtained by writing:

Raoul Servais, Dept. of Animation
Royal Academy of Fine Arts
Koninklijke Academie voor Schone Kunsten
Academiestraat 2
9000 Gent
Belgium



DECEMBER (TIME AND DATE TO BE ANNOUNCED)
THE BEST OF ZAGREB AND OTTAWA
FILM CENTER OF THE SCHOOL OF THE ART INSTITUTE
COLUMBUS DR. & JACKSON BLVD.

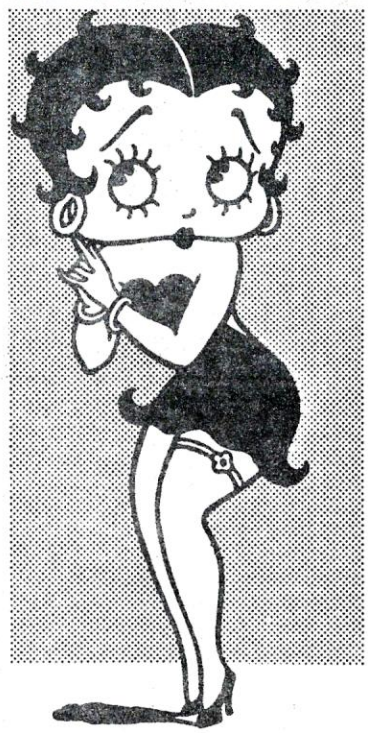
ASIFA/Central

INTERNATIONAL ANIMATED FILM ASSOCIATION
ASSOCIATION INTERNATIONALE DU FILM D'ANIMATION
МЕЖДУНАРОДНАЯ АССОЦИАЦИЯ МУЛЬТИПЛИКАЦИОННОГО КИНО

7549 N. Oakley Chicago, Illinois 60645

ASIFA CENTRAL

INTERNATIONAL ANIMATED FILM ASSOCIATION
ASSOCIATION INTERNATIONALE DU FILM D'ANIMATION
МЕЖДУНАРОДНАЯ АССОЦИАЦИЯ МУЛЬТИПЛИКАЦИОННОГО



Happy New Year! We at ASIFA Central are looking forward to 1983 as a successful year for the organization and for animation in Chicago. Special thanks to Keith Folk for the information he provided for this issue, and to an unnamed governmental agency for the use of their word processor.

SUNDAY, FEBRUARY 20TH MEMBERSHIP MEETING HONORING GORDON SHEEHAN

Special tribute to Gordon Sheehan. Gordon has a long and distinguished career in the field of animation, beginning with the Fleischer Studios in 1933 up to his present work as an instructor at Columbia College. Gordon will be made an honorary member of ASIFA and we will screen some Fleischer films. The meeting will also feature an appearance by George Hagenauer, who recently rescued a nitrate print and artwork for two animated films produced in 1915 by Chicago Tribune cartoonist Andy Henninger. This work is considered to among the first ten animated films ever produced, and Mr. Hagenauer will bring a 16mm print of the completed film THE STOLEN DREAM, along with the artwork for the uncompleted A RESTLESS NIGHT.

The fun starts at 2pm at Wayne Boyer's Studio, 1324 Greenleaf, Evanston (see map). As with previous meetings this one will be pot-luck food and/or beverage. To avoid duplication of food please call Dave Daruszka or Mary Haynes at 764-0776 after 7pm weekdays to let us know that you are attending and what you wish to bring. Please call before Feb. 18th so we know how many seats we will need. Non-members are welcome, but should expect to be so overwhelmed by the festivities that they join ASIFA.

WARNING: Due to an extreme allergy to cigarette smoke Wayne requests that you do not smoke within the confines of his studio. Your cooperation with this request is greatly appreciated.

BOARD OF DIRECTORS MEETING

The Board of Directors of ASIFA Central met in the latter part of 1982 to discuss the coming year and plan the future course of the organization. Here is a brief synopsis of the meeting:

COMMITTEES

The following standing committees have been established:

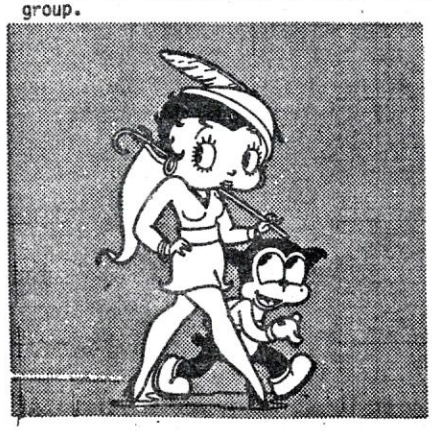
Membership-Responsible for the publication of a members' information booklet by the end of 1983, and developing other ideas to improve service to the membership.

Midwest Reel-ASIFA Central will put together a reel of animation produced throughout the Midwest for exchange purposes with other ASIFA chapters, and to promote the work of Midwestern animators.

Programming-Responsible for planning film screenings, workshops, and other programs.

Festival-This committee is responsible for researching the possibilities of holding a competitive animation festival in Chicago.

Publicity-Responsible for publicity for film screenings and other ASIFA events. It will also create promotional material concerning the work of the organization in order to broaden the effectiveness of the group.



Fundraising-As a not-for-profit corporation, ASIFA Central has the opportunity to seek grants and other sources of operating funds. This committee is responsible for writing grants proposals and researching other areas of funding.

Newsletter-Responsible for the production of the ASIFA Central quarterly newsletter.

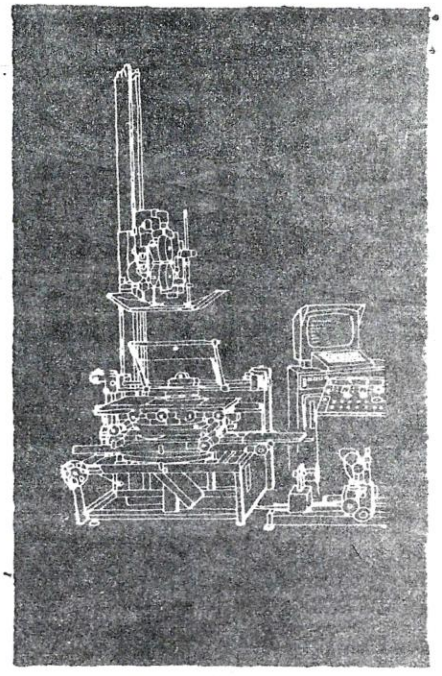
These committees will be discussed in greater detail at the next membership meeting to be held Sunday, February 20th. The committees are open to any interested volunteers.

MIDWEST FILM CONFERENCE

Board members Barry Young and Bob Edmonds are coordinating the screening of members' films at the Midwest Film Conference to be held in May. Any member with a non-commercial film interested in participating in this program should contact Barry Young at 677-0658. The Midwest is attended by film users and film librarians and offers filmmakers an excellent opportunity to show their work.

LOCAL NEWS

We would like to welcome the following new members:
Stu Abelson
Paul Charlton
Jean DeMott
Keith Denemark
Thea Flaum
Wendell Ishii
Gerard Leifel
Dan Mielcuch

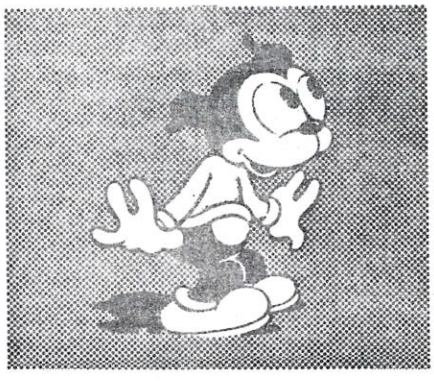


BOYERBERRY GOES HIGH TECH

Wayne Boyer recently completed conversion of his famous "Boyerberry" animation stand to computerization. The computer system, known as the "Cameraman", was designed by Bill Furster for West End Film of Washington, D.C.. The six-axis computer stand is controlled by a Radio Shack TRS 80 Model 3 computer with two disc drives. The computer controls the motors for the major table moves along with the capping shutter and camera motors. It is capable of performing multi-axis moves, dissolves, cycling, streaking, and strobing. Unlike many other systems the software is accessable and open for change by the user, with constant updates coming from West End. Wayne is currently adapting a horizontal Portman stand to the same system for use in puppet animation.

SAYONARRA JAPANESE ANIMATION SESSIONS

Our roving and raving animation buff Keith Folk reports that the Japanese Animation Sessions regularly held at the New Fantasy Shop in Chicago are somewhat disappointing. The films Keith saw were in Japanese with infrequent translation from a member of the audience, the quality of the animation was poor, and the sessions aren't well organized.

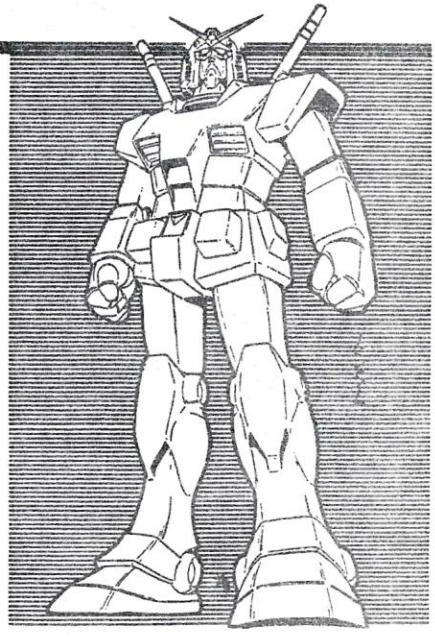


LOCAL PRODUCTIONS

Work is being completed on CAN WE SAVE THIS LOVE, a four-minute vignette of a popular song by the same title. The film, schedueled for release on cable television, is produced by Chris Selfridge for Moonridge Productions. Animators are Bob Nagle, Jill Everett, and Yin Ling Young.

Recent productions at Goldsholl and Associates includes; a Christmas commercial for Marshall Field's Frango Mints by Dan Chesser, done in full animation cartoon style. Paul Jessel directed a spot for National Hardware Week to be shown on national television at the end of February and the beginning of March, Marie Cenkner was the animator on the spot which includes stop motion, graphic, and computer generated techniques. The computer work was done on an Evans and Sutherland system. Currently in production is an industrial spot directed by John Follmer for First National Bank of Chicago.

INTERNATIONAL NEWS



Animafilm Update

Due to financial difficulties Animafilm, the official magazine of ASIFA, will no longer be published in Poland but will continue publication through the generosity of the International Center for Animated Films in Torino, Italy. Alfio Bastiancich of the Center has agreed to publish the magazine on a quarterly basis with a 5,000 copy press run. The first issue will be premiered at the Annecy Festival in France this June. ASIFA members may contribute by sending information, articles, photographs, drawings, etc. to:

Alfio Bastiancich
ASIFA
Centro Internazionale per il Cinema d'Animazione
Corso Cairoli 6
10 123 Torino, Italy

International T-Shirts

Production will soon start on ASIFA International T-Shirts so that non-convertable currencies which constitute some ASIFA funds can be put to better use. These shirts will go on sale at the Annecy Festival.

Genk Festival

A non-competitive festival will be held in Genk, Belgium this April. For more information please contact:

Veronique Steeno
ASIFA
Heidstraat 8
Weede-Zemst BELGIUM

President's Newsletters

President's Newsletters 30, 31, and 32 will be available for inspection at the Feb. 20th meeting.

Graffiti Subscriptions

Subscriptions to ASIFA Hollywood's excellent newsletter "Graffiti" are available for $10. per year. This publication is bimonthly and contains a great deal of information on the Hollywood animation scene. Send to:

ASIFA Hollywood
1258 N. Highland Ave.
Hollywood, CA 90038

Annecy Festival Schedueled For June 7-11

The International Animated Film Festival of Annecy, France has been schedueled for June 7-11, 1983, and promises an improved festival from past years. The festival will be held in new facilities and will include an international film market, an animation and graphic industries show, seminars, tributes, exhibitions, and film screenings. For more information write:

Festival D'Annecy
Maison Gallo 24, Rue Ste. Claire
BP 399
74013 Annecy Cedex/France

NATIONAL NEWS

Merry Christmas Hollywood Cartoonists?

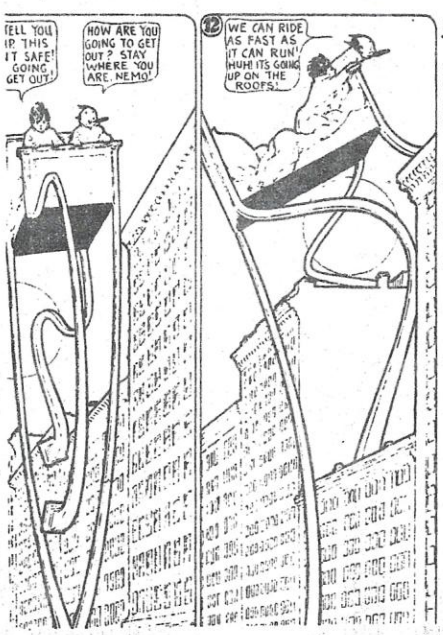
ASIFA Hollywood reports in their December issue of "Graffiti" that the 1982 strike by the Motion Picture Screen Cartoonists has failed in its main objective of curbing "runaway productions"; film work farmed out to overseas foreign animation studios. The Screen Cartoonists hoped to force concessions of job security for their members from the major studios, particularly in the area of Saturday morning cartoon production. Most of the major studios were prepared for the strike, and shipped this work out during the strike. The major television networks are now convinced that the overseas studios can handle whatever needs to be done at lower cost. This has left a mood of bitterness and animosity with the Hollywood workers, and probably means a large reduction in the animation staffs of many Hollywood studios. The strike also delayed and canceled a number of productions, including Don Bluth's planned feature EAST OF THE SUN, WEST OF THE MOON. The end result will be a radical change in the face of the animation business in Hollywood.

Mickey's Christmas Not So Hot Either

Disney featurette MICKEY'S CHRISTMAS CAROL schedueled for a Chirstmas 1982 release has been delayed until 1983 due to the animators' strike.

Woodpecker Makes The Big Time

Woody Woodpecker has been permanently enshrined in the Smithsonian Institution. Creator Walter Lantz donated 17 pieces of Woody memorabilia, and was on hand to see them go on exhibit in the National Museum of American History. "This is the most worthwhile thing I've ever done," said Lantz as he signed the donation forms.



New Hollywood Features

TWICE UPON A TIME, directed by John Korty and Charles Swenson, represents producer George Lucas' entry into animation. The release of the fantasy adventure has been postponed from Christmas 1982 to Easter 1983 to make needed alterations following initial preview reactions.

Gary Kurtz, who produced STAR WARS and the EMPIRE STRIKES BACK for Lucas, will be producing two animated features: LITTLE NEMO and THE SPIRIT. NEMO, based on Winsor McCay's comic strip, and budgeted at $15 Million will be scripted by Ray Bradbury.

THE SPIRIT, based on Will Eisner's comic book character of the 1940's is a $12 Million project, and will be written by Brad Bird.

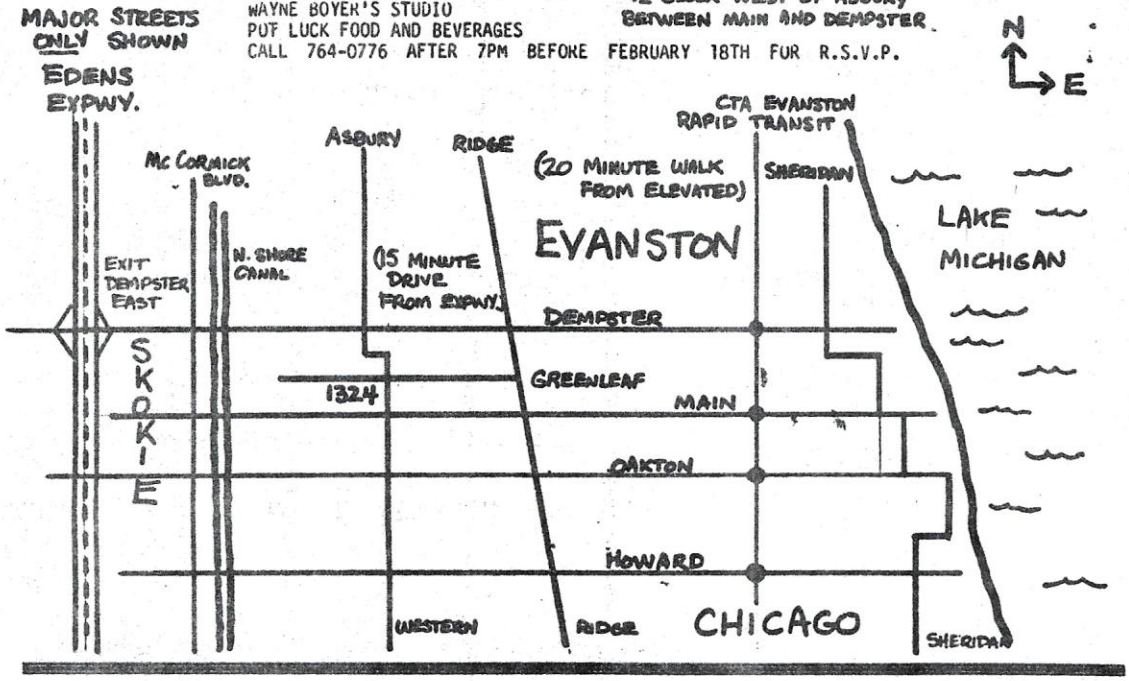
Fresh Japanese Films For Cable-TV

New Hope Entetainment is working with Ken Fujita (producer of SPEED RACER) to bring as many Toei Pictures to the U.S. as possible. The first, STARBIRDS, will be aired on Showtime in 1983. Currently up for bidding are VOLTUS V and UFO. In typical Japanese fashion all three films revolve around the invaded and crippled Earth, a gigantic robot, and the robot's dedicated crew.

Maybe They Should Use It To Park The Car

Ten people pooled their money to purchase the wood-frame garage that was Walt Disney's first studio. The garage sold for $8,500. and will be moved and stored until the new owners decide what to do with it.

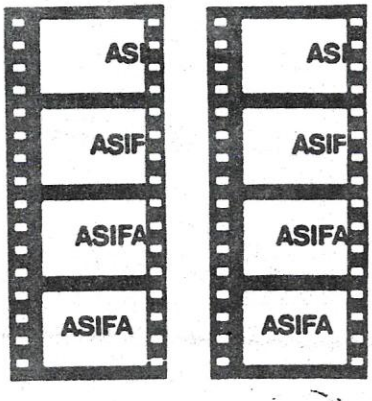
SUNDAY, FEBRUARY 20TH MEMBERSHIP MEETING HONORING GORDON SHEEHAN
2PM 1324 GREENLEAF, EVANSTON 1/2 BLOCK WEST OF ASBURY BETWEEN MAIN AND DEMPSTER
WAYNE BOYER'S STUDIO
POT LUCK FOOD AND BEVERAGES
CALL 764-0776 AFTER 7PM BEFORE FEBRUARY 18TH FOR R.S.V.P.



WHAT IS ASIFA?

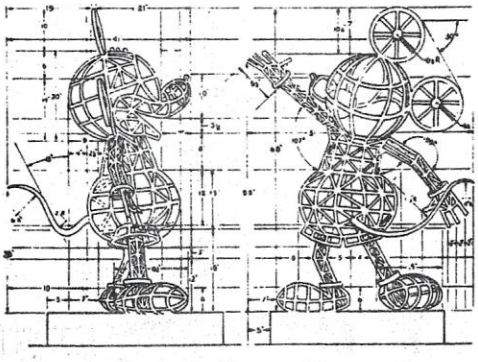
ASIFA is the International Animated Film Association, founded in 1961 under the charter of UNESCO; the United Nations Educational, Scientific, and Cultural Organization. ASIFA's purpose is to promote the art of film animation as a method of communication and intenational understanding. To this end ASIFA sponsors a number of international festivals, committees, and workshops. ASIFA Central is one of the many chapters of the intenational organization and was founded in Chicago in 1974. ASIFA Central provides a forum for animators and afficionados of animation in the Midwest to discuss and enjoy the art of film animation. ASIFA Central is a not-for-profit corporation with membeship open to anyone who delights in animated films. won't you join us? For more information write to:

ASIFA Central
7549 N. Oakley
Chicago, IL 60645



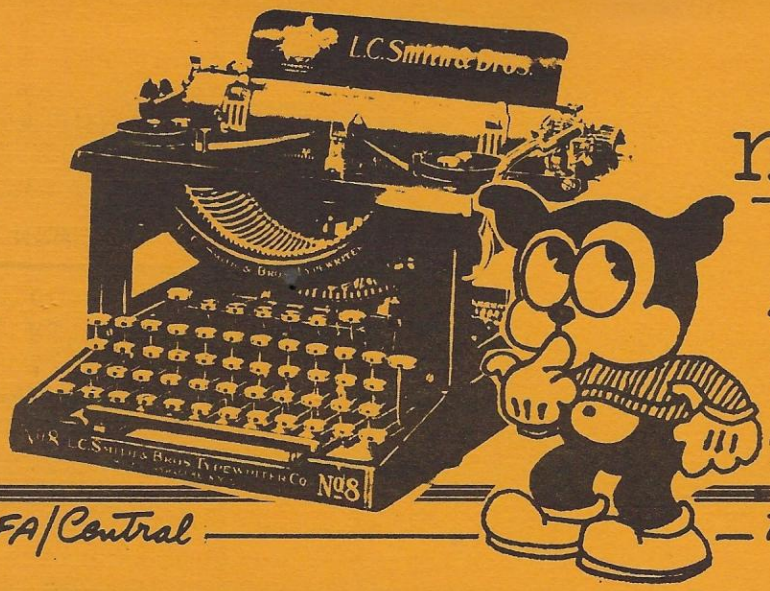
This newsletter was produced by ASIFA Central, 7549 N. Oakley, Chicago, IL 60645. Edited and written by David Daruszka, President.

ASIFA/Central



Deanna Morse
2521-2 Woodlake Rd. SW
Wyoming, MI 49509

7549 N. Oakley Chicago, Illinois 60645



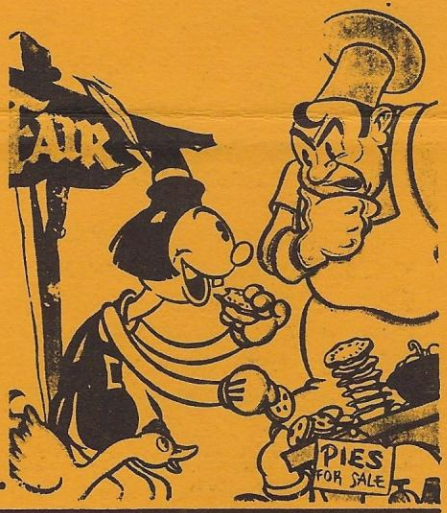
newsletter

ASIFA Central Spring 1983

INTERNATIONAL ANIMATED FILM ASSOCIATION

ASIFA/Central — 7549 N. Oakley Chicago, Illinois 60645

DATELINE SKOKIE: The annual ASIFA Central Burnout is set for Sunday June 19th at the palatial suburban manor of Barry and Yin-Ling Young, located at 8530 Christiana in sylvan Skokie. This is our annual membership meeting and pot-luck picnic that gives you the opportunity to roast weenies and incinerate hamburgers with the "who's that?" of Chicago's animation industry. This event of a lifetime is open to all ASIFA members and their guests, and to those who wish to join ASIFA. For your viewing pleasure we will feature the exclusive Chicago screening of the 1983 ASIFA East Festival. You are also welcome to bring your own film for the open projector portion of our program. All we ask of you is to bring food and/or drink, and to RSVP (that means call if your coming) and to get directions by calling 677-0658 (Barry) or 764-0776 (Dave).



LOCAL NEWS.....

The Board of Directors of ASIFA Central met on April 10th to discuss a number of items of business. A proposal to change the dues structure, increasing the International dues to $30. and creating an associate membership at $15., was defeated. It was the consensus of the Board there was no way we could justify the increase with our present level of activity and benefits we provide our members. Dues will remain at the current levels, and the associate membership proposal was tabled to the next meeting. A proposal was made to eliminate International memberships for students unless they pay the full fee. This proposal was tabled for discussion at the next Board meeting. Other items of business covered were: ways to improve services to our members, ideas to draw more commercial and independent animators into the organization, a membership booklet, a Midwest Reel, programming, publicity, and fundraising. These subjects will be discussed at greater length at the June 19th meeting.

FORWARD INTO THE PAST.....

This is something of a year-end review of ASIFA Central's activities, and a look towards the future. On the whole it wasn't a bad year: we have the newsletter being produced on a regular basis, we've had some of the best programs in recent memory, and we have a cadre of devoted individuals who work hard to keep ASIFA Central going. The bad news continues to be the sporadic participation in our screenings and meetings by our membership. Another sore spot is the continuing lack of visible benefits from our affiliation with the International. We would like to see ANIMAFILM mailed to qualified members on an individual basis, not as a bulk commodity.

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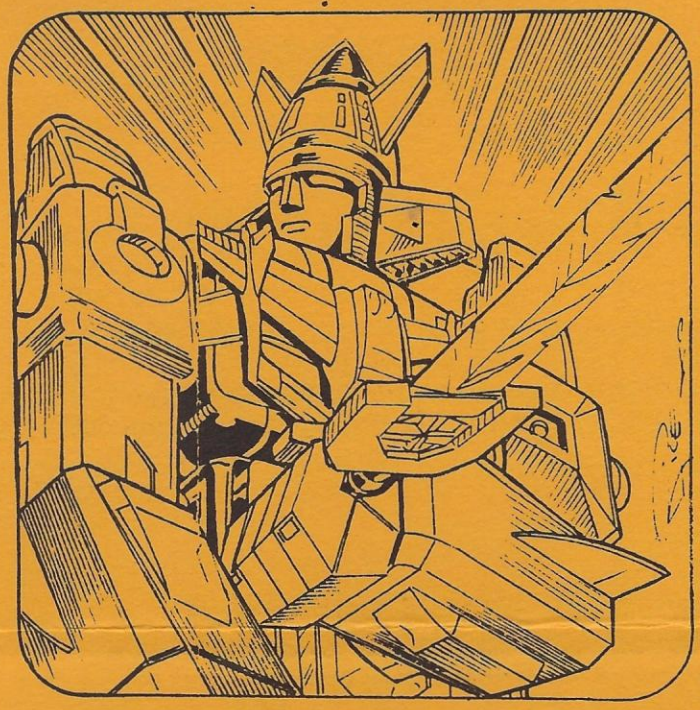
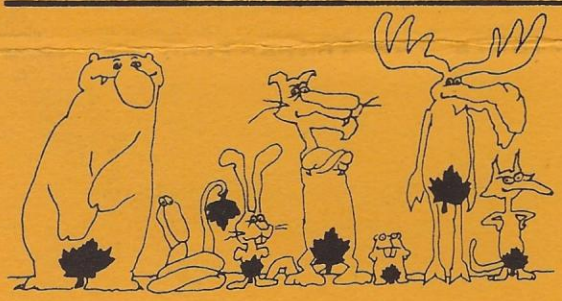


(CONTINUED FROM PG. 1).....
ANIMAFILM was a visible manifestation of the $10. we send the International every year. Most of our members cannot afford to attend the many wonderful festivals the organization sponsors. We would like to see a greater variety of film programs from the different chapters to offset this problem. We hope that the compilation of a Midwest Reel will allow us to work out exchange programs with other ASIFA groups. We would also ask ASIFA members who wish to exhibit film programs in Chicago to please contact us so that we may help to give you the best screening possible. The past practice seems to be to contact one of the local film groups and bypass ASIFA. We always seem to be the last to know. We can offer exhibitors excellent promotion, and screening locations that they may not be aware of. So in the future we ask that you let ASIFA do the work for you.

What can we expect from ASIFA Central in the next year? We will spend the summer putting together six to twelve programs for next year, these will include a classic cartoon series from the early Hollywood studios. We are looking into innovative ideas for co-sponsorship of screenings, we hope to have one or two guest animators give Chicago screenings, and would like to organize at least one workshop, possibly in computer animation. We hope to find a permanent home for ASIFA programs in the form of a theatre that would co-sponsor our programs. We are planning a Christmas Party that will be the talk of the town. We also hope to branch out to our bretheren in the advertising field with some commercial programs in our old haunt at the Boul Mich. The most important part of our programs is the continued participation of our members, something we cannot stress enough. The best way to derive the most from your membership is to attend the meetings and screenings on a regular basis.



Memorable programs.....

The 17th Tournee of Animation survived its stay at the Parkway Theatre proving that animation conquers all, including poor projection and the world's lousiest popcorn. Special thanks to Prescott Wright for a wonderful program and to the people from the National Film Board of Canada and the Canadian Consulate for a great reception afterwards.

Another moment we will not soon forget was the visit of George Matolczy and Peter Tiborszky from Pannonia Film in Hungary. Their Hungarian animation program was one of the features at FilmFest Midwest at the Marriott O'Hare in early March. ASIFA President Dave Daruszka and Membership Secretary Mary Haynes had the pleasure of giving Peter and George the 25¢ tour of Chicago including a visit and screening at Columbia College.

The following members are being subjected to public embarassment for non-payment of dues: DAVID ALEXOVICH and LOREN COCKING

ANIMATION MAGAZINE BLOOMS IN L.A. .....

The spring brings the promise of yet another animation periodical; this one entitled appropriatly enough, ANIMATION. Editor Harvey Deneroff promises to produce something of a cross between FUNNYWORLD, AMERICAN CINEMATOGRAPHER, and FILM COMMENT. Mr. Deneroff is hoping to be able to offer a discount on subscriptions to ASIFA members. He is also looking for potential contributors to submit articles over a wide range of topics in the field of animation. Feature pieces should be 1500-2500 words in length, short articles may be as little as 500 words. For more information attend the June 19th meeting or write to Harvey Deneroff, Editor; ANIMATION; 2312 1/2 Scarff St.; Los Angeles, CA 9007.

NEWS ON OTHER PUBLICATIONS.....

Vice-President Keith Folk reports that a phone call to FUNNYWORLD has provided him with assurances that the reports of the magazine's demise are premature. If this is true it could go down as the longest lapse between issues in the history of printing.

ASIFA Central member Veto Stasiunaitis has begun publication of FILM AND VIDEO COLLECTOR aimed at collectors of films, video tapes, and movie memorabilia. If you are interested in a subscription please contact Veto for further information at 7223 S. Campbell Ave., Chicago, IL 60629.

FEEL THE BEAT OF THOSE CRAZY DRUMS.....

Percussionist Eddie Mason has contacted ASIFA in the hopes of finding filmmakers, especially animators, who may be able to utilize his unique sounds for their films. If you are interested in sound affects that include wooden drums, chimes, and bells contact Mr. Mason at 238-5988 or write him at 10949 S. Longwood, Chicago, IL 60643.

INTERNATIONAL NEWS.....

$1,200.00 US will be made available by ASIFA to help a student travel to the Festival d'Annecy. The name of the student will be drawn by lottery from cards submitted by each North American ASIFA chapter, which may submit ten names of qualified candidates. James Richardson of ASIFA Central was chosen to represent the Chicago group in the drawing.

President's Newsletters 33 and 35 will be available for inspection at the June 19th meeting.

INTERNATIONAL EVENTS.....

5TH ODENSE FILM FESTIVAL July 31 - August 6, 1983
Leading event for films based on fairy tales and folk lore.
contact: International Odense Film Festival
Vindegade 18, DK 5000 odense C, Denmark

CAMBRIDGE ANIMATION FESTIVAL
September 13 - 18
Contact:
Antoinette Moses (Festival Dir.)
10 City Road
Cambridge, England

(CONTINUED ON PG. 4)

VARNA, BULGARIA: THIRD INTERNATIONAL ANIMATED FILM FESTIVAL October 8 - 13, 1983
contact:
Bulgaria Film
Rakovsky 96
Sofia 1000, BULGARIA

NORTH AMERICAN NEWS.....

Welcome to ASIFA Washington with their fine programs and impressive newsletter...The 1983 ASIFA East Fest is on the road and will be screened at the June 19 meeting...ASIFA San Francisco reports that the Public T.V. show "The Animators", featuring Bay area talent, was nominated for an Emmy...ASIFA L.A.'s Olympiad of Animation has received the blessing of the Olympics Committee...The Ottawa Festival is up in the air again with the departure of Kelly O'Brien and Frederick Manter.

ETCETERA, ETCETERA, ETCETERA.....

There is a good article in the May issue of American Cinematographer on Lumage animation in Twice Upon a Time, directed by Charles Swenson and John Korty with George Lucas as executive producer.

We would like to thank those animators who contributed films to the ASIFA Central program in the hospitality suite of the Filmfest Midwest. We hope to make this program a regular event at the film conference. The response has also encouraged us to move forward with compiling a reel of animation produced in the Midwest for exchange purposes with other ASIFA chapters.

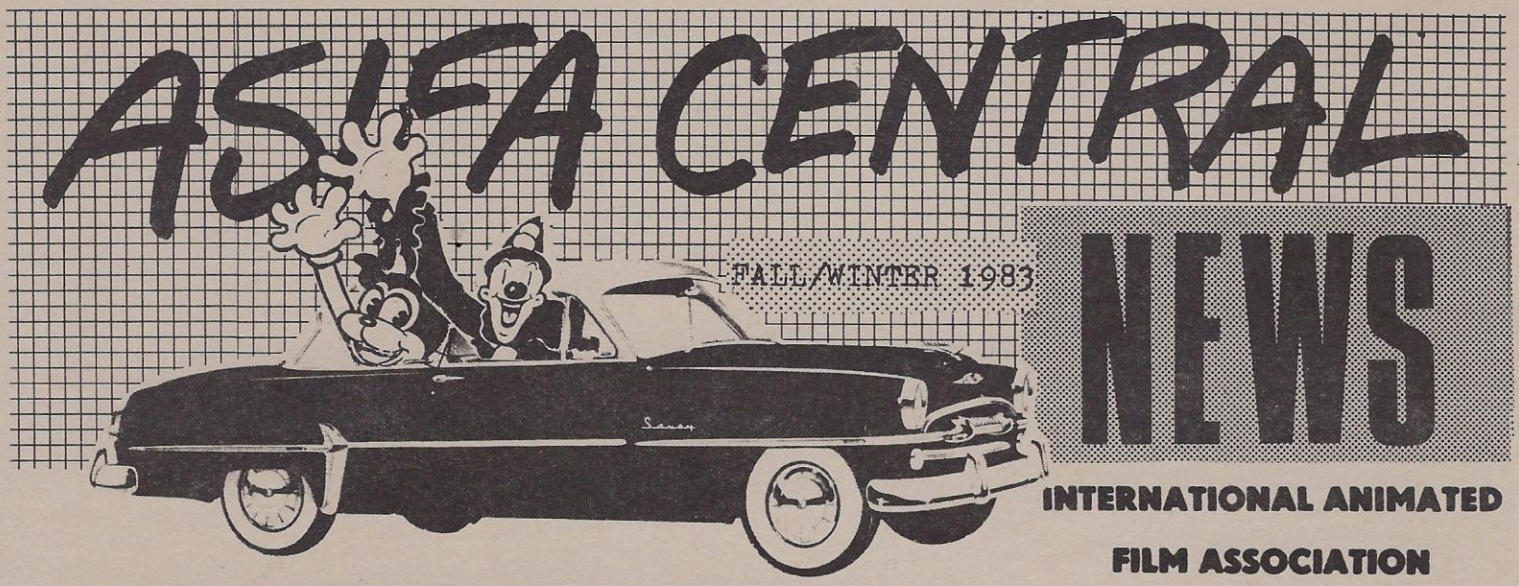
Keith Folk and Stan Hughes have taken over the film programming duties for the organization. Neil Mahoney has bravely taken on the task of publicity director. Good luck guys, and don't forget to write.

Send your art, articles, bouquets, and brickbats to David Daruszka, El Presidenté; ASIFA Central, 7549 N. Oakley, Chicago, IL 60645.

ASIFA
C E N T R A L

Jim Middelton
107 N. 27th St.
Battle Creek, MI
49015

7549 N. Oakley Chicago, Illinois 60645



S.F. ANIMATORS FEATURED IN VIDEO PRESENTATION

The first program of the 1983-84 season will be a special members only showing of "The Animators", two ½ hr. videotapes produced for television station KQED in San Francisco. The programs feature interviews with a number of S.F. animators, as well as samples of their work. The programs were produced by Nat Katzman and International Board member Prescott Wright. The showing will take place Sunday October 30th at 2pm at the Center for New Television, 11 East Hubbard Street, Chicago. CNTV is located ½ block east of State St. and two blocks north of the Chicago River. Due to restrictions on the number of people who can attend, this will be a members only program. Only currently paid ASIFA Central members will be admitted. Also featured will be a videotape of "Somnolent Blue", winner of the Experimental Achievement Award from the Academy of Motion Picture Arts and Sciences. This film was produced by ASIFA Central member Monica Kendall, who will appear at the program. We may go out for food afterwards, so bring your wallet.

FUTURE PLANS FOR ASIFA CENTRAL DISCUSSED

A working meeting of interested ASIFA Central members was held on September 16th to discuss future plans and programs for the organization. A variety of ideas we brought up, and will be discussed in greater detail at the October 9th Board of Directors Meeting. Both meetings will be covered at the October 30th program.

ANIMATION RIPOFF REVEALED IN CALIFORNIA

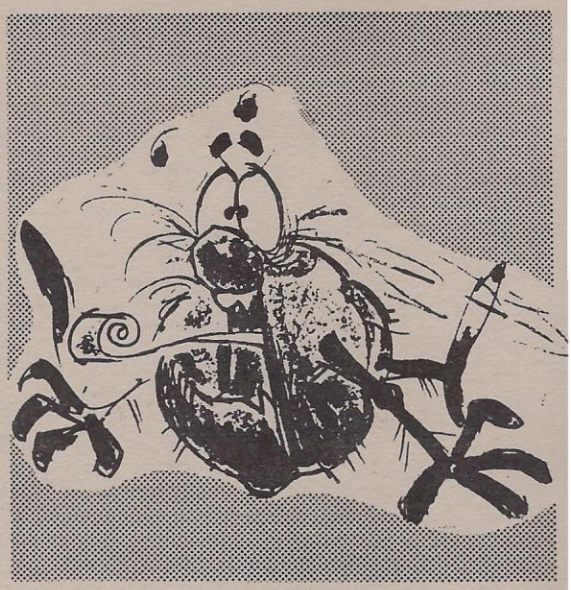
Charles Samu of ASIFA East reports in their latest newsletter, of the "World Animation Festival" recently held in Laguna Beach California where the promoter disappeared with the money, leaving investors and artists holding the bag. Artwork loaned for the show has disappeared, films remain unreturned, and few filmmakers have been paid. The promoter, Chris Padilla, was responsible for an earlier scam in which artists who contributed to his theatrical program "The Fantastic Animation Festival" did not receive full compensation for their work.

CHICAGO EXHIBITOR PLAYS HARD TO GET

Charles Samu also reports that he is having difficulty securing payment from Facets Multi-Media for a Hungarian Animation Program he brought here in the spring. Samu's repeated phone calls have not been returned. Tsk tsk.

MONICA KENDALL DEFECTS TO BULGARIA

Monica Kendall's film "Somnolent Blue" has been chosen for competiton at the Varna Film Festival in Bulgaria. Monica and her mother will be guests of the fest which takes place October 8-13. Good luck Monica. Send us a post card.



ANIMATION EXHIBIT AT HILD LIBRARY

Vice-president Keith Folk assembled an exhibit of animation information and artifacts at the Hild Regional Library in Lincoln Square. The exhibit, which consisted of two outdoor display windows and two indoor display cases, showed the how, why, and who of film animation. The display was up through the month of September. We hope to be able to put this display together again, possibly at the downtown Cultural Center.

BOING, BOING.....BONG

The UPA Studio in Burbank, California, which opened in 1949, was recently demolished. The studio, founded by a group of Disney refugees, has not produced a film since the early 1960's. UPA was noted for its radical departure in the style of animation, and was creator of the nearsighted Mr. Magoo.

STUDENT ANIMATOR SENT TO ANNECY FESTIVAL

Catherine Kiss of Sheridan College in Canada was chosen by lottery from a list of entrants, and attended the Annecy Festival with financial assistance from ASIFA and BILIFA. ASIFA donated $1,200. for airfare, BILIFA provided accomodations, and festival organizers offered free entrance to all events.

ZAGREB '84

The 6th annual World Festival of Animated Films in Zagreb, Yugoslavia will take place June 11-15, 1984, and will include an animation market, Animarket Zagreb '84, that will take place June 9-15. For more information contact:

6th World Festival of Animated Films
Nova Ves 18
41000 Zagreb, Yugoslavia
Cable: FESTANIMA Telex: 21790

ZAGREB'84

MAGAZINE ARTICLES OF NOTE

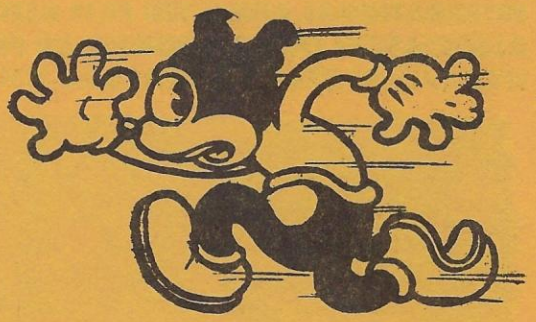
A number of fine articles have appeared in recent magazines on animation and related topics:
Cinefantastique, June-July 1983 - Walt Disney Studio's "The Black Cauldron.
Millimeter, September 1983 - Special Effects Issue.
Technology Illustrated, November 1983 - Laser Disc Interactive Games.

SEARCH AND RESCUE

ASIFA Hollywood reports that their Search and Rescue team has resurrected a method of flattening nitrate film, and has successfully applied it to nitrate animation cels.

McLAREN'S LAST FILM

Variety reports that "Narcissus", the latest film by National Film Board of Canada's Norman McLaren, will be his last. McLaren has produced 59 films in his career at NFB.



T-SHIRTS AVAILABLE

ASIFA International T-shirts designed by Marcell Jankovics, Bordo Dovinkovic, and Bruno Bozzetto are now available. Reports are that they come in small and medium only. We will contact the International for samples and more information.

NEW MEMBERS

We would like to welcome the following new members:

Steve Bain

Monica Kendall

Jim Middelton

Joani Pena

James Richardson

Sandy Smolinsky

Sandy Weber

Lollie Weschler Rauch

DRAGON'S LAIR

The animation industry is hopeful that the success of "Dragon's Lair", an interactive videodisc game animated by Don Bluth, will produce more business for the moribund industry. The game has received coverage in Newsweek, and studios are making proposals to other video game producers for similar ventures.

COMMITTEES

The following are standing committees of ASIFA Central. We need members to help staff these committes, and interested persons can volunteer by calling David Daruszka or Mary Haynes at 764-0776.

Membership	Fundraising
Publicity	Festival
Newsletter	Programming
Midwest Reel	Hospitality

OLYMPIAD OF ANIMATION

There were errors in our last published information concerning the Olympiad of Animation, and exhibition of animated films to be held during the 1984 Olympic Games in Los Angeles. The Olympiad is looking for new short films of not more than 8-minutes on the theme "The Spirit of the Olympics". Films may be 16 or 35mm. The Olympiad will also present "Champions of Animation", designed to honor those short films that are reknowned as benchmarks of excellence in the field. A third feature will be an exhibition of films produced by high school age and younger childre on the theme of "The Spirit of the Olympics". A fourth part of the program will be an exhibition of animation artwork from the films entered. Copies of the Rules and Regulations and entrance forms may be obtained by calling Dave Daruszka or Mary Haynes at 764-0776. A statement of intent must be received by the Olympiad by December 31, 1983.

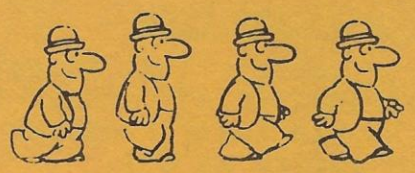
FILMMAKERS WANTED

Anyone interested in assisting in the production of a 3-minute animated film for the Olympiad of Animation should contact Mary Haynes at 764-0776. We are looking for volunteers to assist in producing this film under the auspices of ASIFA Central. Interested persons should call before November 1st.

SPECIAL NOTICE !!!!!!!

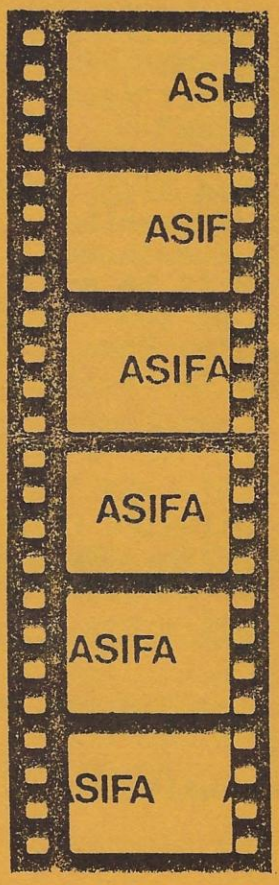
To ASIFA East: You are sending our mail to an incorrect address, please note our correct address displayed throughout this newsletter.
To ASIFA Washington: We have received only one issue of your newsletter. We would appreciate your sending us subsequent issues.

INTERNATIONAL ANIMATED FILM ASSOCIATION
ASSOCIATION INTERNATIONALE DU FILM D'ANIMATION
МЕЖДУНАРОДНАЯ АССОЦИАЦИЯ МУЛЬТИПЛИКАЦИОННОГО КИНО



ANNECY '83 PRIZE WINNERS

Grand Prix
Dimensions of Dialogue, Jan Svankmajer - Czechslovakia
Special Prizes of the Jury
Dance of Death, Dennis Tupicoff - Australia
Night-Club, Jonathan Hodgson - Great Britan
Once Upon a Time, a Dog, Eduard Nazarov - USSR
Film for Young Audiences
The Story of the Little Rabbit and the Big Rabbit, Johan Hagelback - Sweden
First Work
Album, Kresimir Zimonic - Yugoslavia
Educational or Scientific Film
The Blood, Jacques Rouxel - France
Sponsored Film
Egality, Martti Jannes - Finland
Commercial Film
Agis Regression, Pierluigi De Mas - Italy
xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx
FIPRESCI Prize (International Critique)
Dimensions of Dialogue, Jan Svankmajer - Czechslovakia
Distinctions: Ad Astra, Ferenc Cako - Hungary
Only a Kiss, Guido Manuli - Italy
xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx
Annecy Tradespeople Prize
Only a Kiss, Guido Manuli - Italy
Kodak Prize
Chronicle 1909, Paul and Gaetan Brizzi - France



PRESIDENT'S NEWSLETTER NO 36 : August 1983

John Halas, ASIFA International President, is based in London.

A NEW MARKET FOR ANIMATION

The animation industry, like so many others in the West, is subject to changes. At present there is a boom in Britain and in Japan, but on the West Coast of America it is ailing. Our industry has always been flexible; in times of depression it finds newer markets and newer outlets, and the latest is a marriage between the coin-operated laser-disc video games and real animation, operating in arcades all over the USA.

Up to now, producers like Disney with their film TRON, Lucasfilm with STAR WARS and 20th Century Fox with STAR TREK have licenced their productions to video game operators. But in spite of exhaustive research game operators cannot find just what they want. They have to go out and have their video games made by professional animators.

In an interview with The New York Times in August, Don Bluth, formerly with Disney and producer of the animated feature THE SECRET OF NIMH, reveals that he is using a unit of 50 animators and technicians to create a series of animated laser-disc games. He maintains that this new market will be an enormous shot in the arm for the animation industry.

It is generally accepted that the visuals in arcade games will have to take a leap forward. No more computer-generated dots and dashes. Novelty and freshness are very important to the games industry. But the arcade and animation industries are convinced that the laser-disc video games are definitely here to stay.

John Halas
President

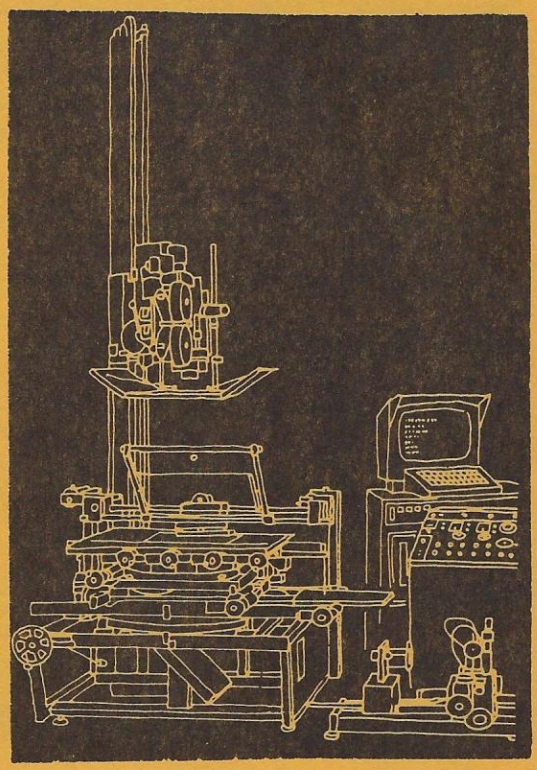
ASIFA CENTRAL MEMBERSHIPS

Local $15. per year

*Quarterly newsletter
*Admission to members only programs
*Free admission to public programs
*Reduced admission to other events
*Local voting rights

Professional $20. per year

*All local membership benefits
*Membership and voting rights in ASIFA International
*Discounts on international film festival admissions.
*Receipt of ANIMAFILM the magazine of ASIFA International.
*Invitations to local receptions for visiting animators.
*Entry assistance for international animation competitions.
*Information services and other assistance for filmmakers.



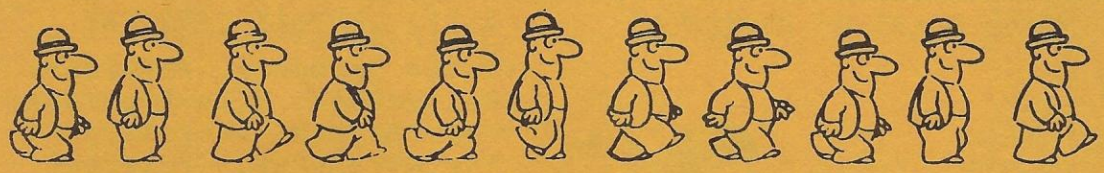
Student $10. per year

*Quarterly newsletter
*Admission to members only programs
*Free admission to public programs
*Reduced admission to other events

Sponsor $100.00 per year

*All professional membership benefits
*Framed original animation cel by a local artist acknowledging you contribution.

All memberships and monies donated to ASIFA Central are tax deductible



MEMBERSHIP APPLICATION**********

Name_____

Mailing Address_____

City_____ State_____ Zip_____

Occupation_____ Telephone_____

Type of membership (check appropriate line)

_____ Local ($15.00/year)

_____ Professional ($25.00/year)

_____ Student ($10.00/year)

_____ Sponsor ($100.00/year)

Please send check or money order payable to "ASIFA Central" (no cash please) to:

ASIFA Central
7549 N. Oakley
Chicago, IL 60645

WHAT IS ASIFA?

ASIFA, the Association Internationale du Film d'Animation (International Animated Film Association) was founded in 1959 and is devoted to the active development of the art of animation. It also disseminates information and facilitates communication between people interested in animation and their colleagues throughout the world. Currently over 1,500 members represent chapters in more than 50 countries. In the United States chapters exist in New York, Hollywood, San Francisco, Washington, DC, and Chicago. The worldwide organization produces retrospectives and workshops for animation festivals, endorses the four international animated film festivals in Annecy, Ottawa, Varna, and Zagreb, holds meetings in conjunction with these festivals, and supports its members through a variety of committees and ventures. The International maintains a film archive in East Germany.

WHAT DOES ASIFA CENTRAL DO?

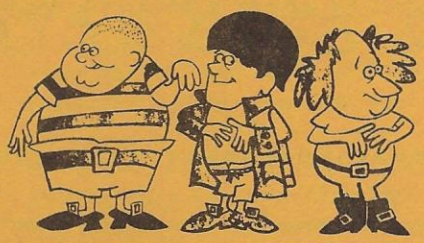
ASIFA Central, the Chicago chapter of the organization, was founded in 1976 by local animators and film professionals. The chapter was subsequently chartered as a not-for-profit corporation in the State of Illinois. The organizations goals are:

**to promote the art of film animation as a method of communication and cultural understanding.
**to present programs on the history and current trends of animation and to conduct seminars and workshops in all aspects of animated film.
**develop lines of communication between people interested in animation.
**assist independent animators in all aspects of film production.
**encourage development of Chicago as a regional center for animation production.

ASIFA Central and its programs are supported through membership dues. The organization is governed by a Board of Directors elected annually by the membership. The Board in turn appoints a President, Vice-President, Secretary, and Treasurer to conduct the business of the organization. Membership in ASIFA Central is open to the general public.

ASIFA CENTRAL BOARD OF DIRECTORS

Wayne Boyer
Marie Cenkner
David Daruszka
Robert Edmonds
Mary Haynes
Paul Jessel
Mike Riley
Gordon Sheehan
Barry Young



ASIFA CENTRAL OFFICERS

David Daruszka, President
Keith Folk, Vice-President
Mary Haynes, Secretary
Marie Cenkner, Treasurer
Stan Hughes, Programming
Neil Mahoney, Publicity

Newsletter edited by:
David Daruszka

This newsletter is produced by ASIFA Central, a not-for-profit corporation in the State of Illinois. We will gladly accept any submissions of articles, information, artwork, etc. We can also use any clip art you would like to forward to us. If anyone has access to a word processor and would like to volunteer their services it would be greatly appreciated. Send all submissions to ASIFA CENTRAL, 7549 N. OAKLEY, CHICAGO, IL 60645 or call (312) 764-0776. A special thank you to those individuals who have encouraged our work and complimented our newsletter. You will be rewarded in the afterlife.

TWO INTERNATIONAL MEMBERS PASS FROM SCENE

We extend our sympathies to the families and friends of Les Goldman and Boris Stepantsev who recently passed away. Goldman was a producer and founding member of ASIFA who will be remembered for his tireless devotion to animation and to ASIFA. Stepantsev was a award winning animator from the USSR and President of the Union of Cineastes. Both will be deeply missed.

ANIMAFILM UPDATE

Animafilm, the ASIFA International publication, has run into more delays. Editor Alfio Bastiancich promises the first issue will be out in December, and managed to produce an edition numbered zero that was distributed at the Annecy Fest.

ROCK AND RULE GETS ROLLED

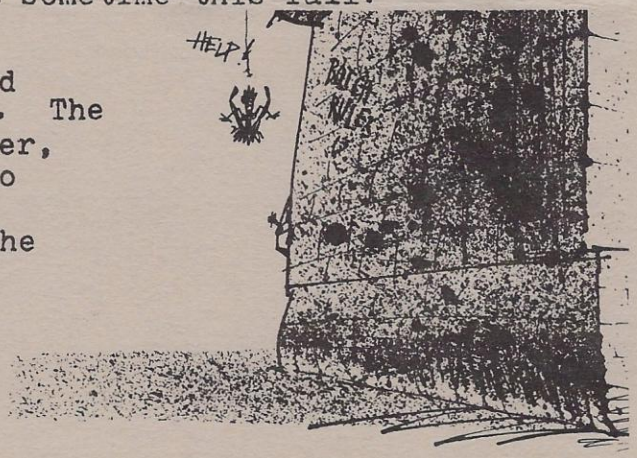
Times are tough all over for animated features, as Nelvana Proudction's "Rock and Rule" has suffered a series of delays in its theatrical release. Word is now that it may receive limited release in the late fall or winter.

GRAFFITI ERASED, INBETWEENER EXPANDS

ASIFA Hollywood has ceased publication of their newsletter "Graffiti", and has expanded their other publication "The Inbetweener". Editor Harvey Deneroff is devoting his energies to his new magazine "Animation", the first issue of which will be out sometime this fall.

TWICE UPON A TIME STRIKES OUT

The promised theatrical release of the animated feature "Twice Upon a Time" has been cancelled. The theatrical previews of the movie were a disaster, and distributor Warner Bros. has dumped it into their Classics Division. Chances of the film making it to the big screen are very slim at the present time, but it may find its way to the home video market. The fantasy film directed by John Korty and Charles Swenson features an unusual technique labeled "Lumage" animation. George Lucas was Executive Producer.

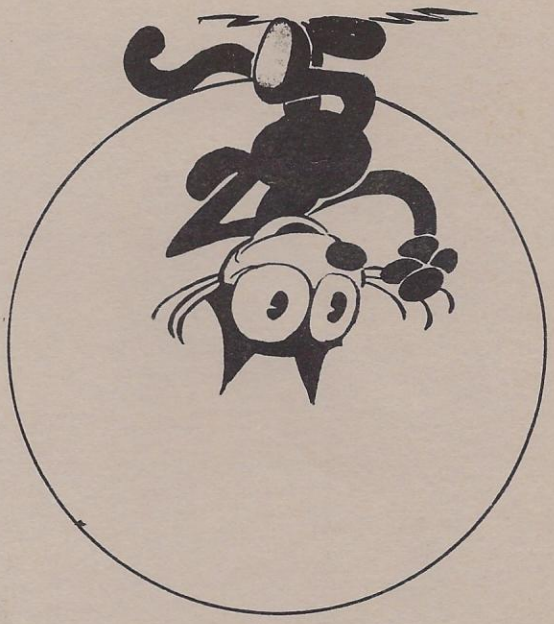


KODAK PUBLISHES ANIMATION BOOK

Eastman Kodak Company announced the publication of "The Complete Kodak Animation Book", a lavishly illustrated guide to animated filmmaking. The book contains 230 color and black-and-white illustrations, including reproductions of rare cels from features produced in China, the Soviet Union, and Eastern Europe, together with frames from animated classics dating back to the turn of the century.

The book includes several simple skill-building exercises, instructions on how to make a "flip book", advice on selecting film and processing services, a special glossary of terms, and a list of world-wide suppliers of animation art materials.

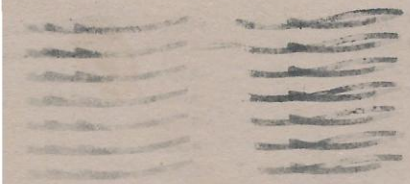
"The Complete Kodak Animation Book" is written by Charles Solomon and Ron Stark, is 192 pages (paperback) with a cover price of $17.95 (subject to change). The book will be available in September in bookstores and from Kodak dealers.



Jim Middleton
107 N. 27th
Battle Creek, MI 49015

ASIFA/Central
7549 N. Oakley Chicago, Illinois 60645

INTERNATIONAL ANIMATED FILM ASSOCIATION
ASSOCIATION INTERNATIONALE DU FILM D'ANIMATION



SPECIAL MEMBERS ONLY SCREENING

"THE ANIMATORS"
Two ½ hr. videotapes on the work of animators from the San Francisco area produced for KQED T.V.

SUNDAY OCTOBER 30th 2PM
THE CENTER FOR NEW TELEVISION
11 E. HUBBARD STREET CHICAGO

ASIFA CENTRAL

SPRING SUMMER 1984

OTTAWA MOVES TO TORONTO

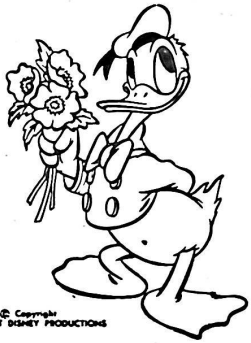
The fifth Canadian International Animation Festival (formerly known as the Ottawa Festival) will take place in Toronto from August 13 through 18. Why the move? The official line is that Toronto offers many advantages over Ottawa; better facilities, more attractions, a wide spectrum of hotel accomodations, and direct air connections. No mention made of money losses incurred by the Canadian Film Institute (see Variety article elsewhere in this newsletter). Deadline for film entries will be June 15, 1984. For more information contact ASIFA Central, or write "Toronto '84", Canadian International Animation Festival, 110 Willow Ave., Toronto, Ontario, CANADA M4E 3K3.

19th TOURNEE POSTPONED

The traditional spring release of the Tournee of Animation has been postponed due primarily to the lack of high quality animated films. (ASIFA S.F.)

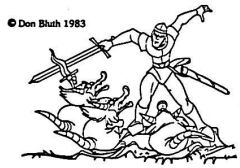
DISNEY PLANS DUCKY B-DAY PARTY

Disney Productions is planning a great deal of promotional fanfare for the fiftieth birthday of Donald Duck in 1984. Plans include a full-blown merchandising campaign to include sweepstakes, retail promotions, animated TV specials, and a major nationwide personal appearance. And you thought Orwell's plans for this year where scary. (Animania)



MIGHTY MOUSE MIGHT MARKET MUNCHIES

Intercontinental Releasing Corp. is promoting an animated Mighty Mouse movie and all the merchandising tie-ins, including a health food candy bar.



DON BLUTH FANS TREATED TO OVEREXPOSURE

For those of you who can't get enough out of life wasting your change on "Dragon's Lair" take heart. Don Bluth Productions has announced the formation of the Don Bluth Animation Fan Club. For $10. a year you receive everything a fan could want including: a subscription to EXPOSURE SHEET, the club newsletter. For more information write to: The Don Bluth Animation Fan Club, P.O. Box 398, Tarzana, CA 91356.

ANIMENTARY MY DEAR WATSON

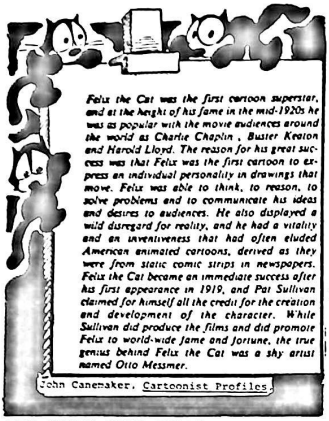
The graduate students in Animation at UCLA Film School have received funding towards the publication of a journal tentatively entitled, ANIMENTARY, to be published this summer. The publication will be devoted to writing on the subject of the craft of animation by university level practitioners.

The theme of the first issue will be "Traditional Animation and/or versus the New Technologies." They welcome submissions of articles, with illustrations, photographs, or graphics, on any subject in animation that addresses the "crossroads" which the craft finds itself at presently. Pieces should be from 200 to 1000 words, and authors should be prepared to edit as space dictates. Submissions should be received by no later than April 1, 1984.

They also welcome submissions from non-student sources, such as faculty and animation professionals. Send your material to: ANIMENTARY, UCLA Film School, Department of Theater Arts, Los Angeles, CA 90024.

ASIFA S.F. REELS IN BAY AREA FILMS

ASIFA San Francisco is moving ahead with plans to assemble a reel of the best of Bay Area animation. The sample reel will be 60 - 90 minutes and represent the varied and exciting animation produced by those people living on the fault line. (ASIFA S.F.)



OTTO MESSMER DIES AT 91

Otto Messmer, creator of "Felix the Cat," is dead at 91. Messmer, who directed the first "Felix" films, received no credit for the character when it premiered in 1919. Pat Sullivan, whose studio employed Messmer, took credit for the films when they enjoyed worldwide success in the 1920's. "Felix" was the first animated film character to gain such mass appeal. Messmer produced many "Felix" films before leaving Sullivan in 1933.

From 1924 to 1951, Messmer drew a "Felix the Cat" cartoon strip for the New York Journal American. From 1940 to 1972, he was employed by the Douglas Leigh Corp. animating the giant advertising board in Times Square.

By the mid-1950's Messmer became recognized as the true creator of "Felix". In 1959 Joe Oriolo acquired the rights to the character and produced nearly 300 animated cartoons for television distribution. In 1967 Messmer was honored for his achievements in animation, along with Walt Disney and Max Fleischer, at the Montreal Expo '67. (Paul Charlton)

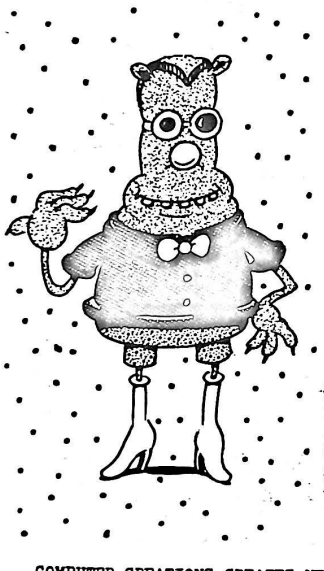
ZAGREB FESTIVAL TO TAKE PLACE JUNE 11 - 15

One of the major animation events of 1984 will be the 6th World Festival of Animated Films to be held in Zagreb, Yugoslavia, June 11-15, 1984. For more information concerning the festival, and to obtain entry forms, please contact ASIFA Central at 764-0776.

IBM WANTS YOUR FILMS

IBM is looking for short, documentary 16mm films, 8-12 minutes long to be shown at IBM meetings recognizing employees' achievements. "Our objective is to move our audiences, roughly 10,000 people in all, to laughter, tears, awe, and empathy. We want to inspire in them the belief that they too, if they will just take the challenge, have what it takes to achieve at a new level."

For information, contact: Caroline L. Crippen, IBM, 1133 Westchester Ave., White Plains, NY 10604, (904) 696-2481.



NEW COMPUTER ANIMATION NEWSLETTER

A new computer animation newsletter has hit the market, but the annual subscription price will deter all but the dedicated afficianado. PIXEL, the Computer Animation Newsletter is geared for people in the computer animation industry. The publication provides the latest news, information on writing and designing programs, facility comparisons, international news, and production reviews; all for only $286.00 a year. PIXEL is published on a monthly basis, and more information can be obtained by writing: PIXEL, 217 George Street, Toronto, Ontario, CANADA M5A 2M9. (415) 367-0088.

INDEPENDENTS ORGANIZE IN VANCOUVER

ASIFA Central recently received an impressive first issue of a newsletter produced by the newly formed Vancouver Society of Independent Animators (VSIA). This small but active group of animators on Canada's west coast, has banded together to address common problems and establish a support group for animators in that city. International Board Director Prescott Wright is advising the group. We are impressed. Good job and good luck.

ANIMATOR'S NEWSLETTER

If you are interested in English animation you can subscribe to the Animator's Newsletter published by Filmcraft in Great Britain. The magazine is published four times a year and a year's subscription is 3.75 pounds sterling for surface mail or 5.75 pounds sterling for airmail. International money orders should be made payable to Filmcraft and sent to 13 Ringway Rd. Park Street, St. Albins, Herts. AL2 2RE. (Animania)

COMPUTER CREATIONS CREATES NEW LASER DISC GAME

Computer Creations, a digital computer animation company located in South Bend, Indiana, has created a new laser disc game called "Star Rider". Unlike its predecessor, "Dragon's Lair", "Star Rider" combines images that are generated in real-time by the computer with frame-by-frame animation stored on laser disc. "Star Rider" also allows the player to alter the speed he is moving through "space". When the player wants to move slower or faster, the animated background is projected from the disc at a corresponding speed. This allows simulated velocities of up to 240 miles per hour!

Computer Creations developed "Star Rider" with Chicago-based Williams' Electronics, the pinball and arcade company that created the highly successful "Defender" in 1979.

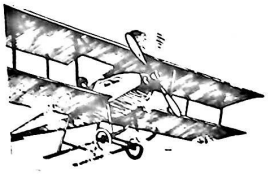
ASIFA CENTRAL NEWSLETTER
Spring/Summer 1984

Editing and layout:
David Daruszka

Additional writing:
Paul Charlton

Graphics:
Scissors Inc.

ASIFA Central
7549 N. Oakley
Chicago, IL 60645
tel. (312) 764-0776



THE GREAT SPACE COASTER SEEKS ANIMATION

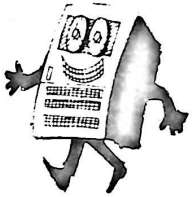
"The Great Space Coaster", the children's television show, is seeking animation for its upcoming fifth season. Joseph L. Streich, the animation/film coordinator, describes the program as, "an entertaining mix of song and comedy... which teaches kids easy-to-take lessons in self-understanding, respect for others, and similar moral values." Each episode features at least one cartoon segment. They are looking for, "upbeat, humorous cartoons featuring characters with appealing, well-developed personalities who face and overcome challenges." The animation is usually intended for an audience of older children and adults. For more information contact: Joseph Streich, Sunbow Productions, Inc., 380 Lexington Ave., Suite 1105, New York, NY 10168, (212) 687-2500.

LOCAL NEWS

COMING EVENTS

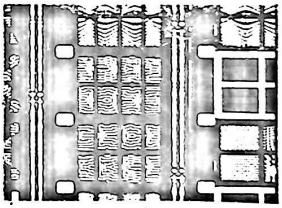
THE 18th INTERNATIONAL TOURNEE OF ANIMATION
April 11-14
Parkway Theatre
2736 N. Clark St.
Chicago 929-9555

Following last year's tribute the the National Film Board of Canada, the 18th marks the return to traditional international programming. This program consists of 20 films from 12 countries. A highly recommended evening of entertaining films. ASIFA Central members receive $.50 discount on the $4.00 price of admission. Buy your sweetie a box of popcorn with the savings.



COMPUTER ANIMATION '84
April 27 7PM
Columbia College
600 S. Michigan Ave.
Chicago Room 921

This program, co-sponsored by ASIFA Central and the Columbia College Dept. of Animation, features the state of the art in computer animation in 1984. Marie Cenkner, animator at Goldsholl and Assoc., has gathered a selection of sample reels from a variety of animation studios from around the country.



ANIMATION FROM PICTURE START
May 19
Chicago Filmmakers
6 W. Hubbard
Chicago 329-0854

This program, co-sponsored by ASIFA Central and Chicago Filmmakers, features animation from the catalogue of Picture Start, a distributor of independent film located in Champaign, Illinois. Picture Start is a hardy survivor in the field of independent film distribution, and handles a large variety of films. Ron Epple, President of Picture Start, will appear in person to discuss the topic of distribution for independent animators.

SUMMER BURNOUT; FOOD, FUN, AND FILMS (MEMBERS AND INVITED GUESTS ONLY)
Sunday June 25 3-9PM
7549 N. Oakley
Chicago 764-0776

We will be sending a special "members only" invitation out for this gala event. We just want to let you know well enough in advance to prepare yourself to welcome summer "Chicago style" with ASIFA Central. No excuses why you can't come. Your parakeet died last year, so you can't use that one. All you have to bring is a food contribution, something to drink, and a willingness to have a good time. Be there or be square!

NEW MEMBERS

We would like to welcome the following new members:

Benjamin Chow
Martha Hollingsworth
Joan Stachnik
Michael Loutris

ASIFA WASHINGTON WHERE ARE YOU???

There was a great deal of excitement when ASIFA Washington applied for recognition from the International at the last Ottawa Fest. They had an exceptionally large number of members for a new chapter, and they were a welcome addition to the North American fold. We received one copy of an excellent newsletter, then..... POOF, they disappeared from the face of the planet. At least the newsletter did. Hello ASIFA Washington! We know you're out there! Please send us your newsletters. We're nice enough to send you ours.

INTERNATIONAL MEMBERSHIPS ON HOLD

For those new members who have applied for regular membership in ASIFA Central, which includes membership in the International, there is important information on your membership. ASIFA Central has put a hold on forwarding new applications to the International. This was done for a variety of reasons. First, the International lost two sets of checks for membership dues from ASIFA Central, and we were waiting for the outcome of their search. Second, there has been little in the way of return benefits for this money, particularly the singular absence of ANIMAFILM. We are hesitant to promise our members benefits for International membership, and then have nothing to give them. Third, we have had a problem with members who join for one year and then disappear. This causes problems with the Internationals' ability to maintain accurate membership records. Sometime in the near future we will be making a survey, either by mail or telephone, of all members. At that time we will ask each member what membership they are interested in. We recently established a local membership for $15. a year. If any new members wish to change to this category upon renewal we will discount their membership dues in order to refund the extra cost. There is also a move in the International to restrict membership to professionals only. Pending the outcome of that proposal any new International memberships we forward will be for film professionals only.

ASIFA CENTRAL OLYMPIC FILM UPDATE

ASIFA Central's entry in the Olympiad of Animation is still behind schedule, under budget, and in need of volunteers. We need: artists, illustrators, someone to break down the soundtrack and make exposure sheets, someone with access to an 8-track recording facility. Completed to date: story board, script, character sketches, and music track. Call Mary Haynes at 764-0776 and join now!

ANIMAFILM UPDATE

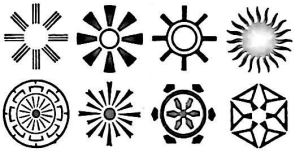
A mysterious package with foreign markings turned up in the hallway of the Oakley Arms Apts., headquarters of ASIFA Central. Could it be the long awaited first issue of ANIMAFILM, the official magazine of ASIFA? Well.... close but no cigar. It was the first unofficial issue of ANIMAFILM, number Zero, which is a preview issue that was distributed at the Annecy Festival. There are a limited number of copies available to International members of ASIFA Central. They will be distributed on a first-come, first-serve basis at the annual ASIFA Central Barbeque detailed elsewhere in this newsletter.

DELINQUENT MEMBERS

The following have not sent in their membership renewal monies. This is the last mailing they will receive.

Stu Abelson
Wayne Boyer
[redacted]
Ron Crawford
Sydney Crawford
Keith Denemark
Thea Flaum

Sam Kessler
Gerard Leifel
Christine Lux
Dan Mielcuch
[redacted]



ANIMANEWS

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per il Cinema di Animazione
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Each issue of ANIMAFILM include one insert called "Animanews". The insert is made up of 12 pages containing the most up-to-date news from the animated film world and hosts brief articles and the following columns: Calendar, Festival Reviews, New Films, Interviews, Educational Activities, New Technical News, Books and Magazines, Animaletters, ASIFA News, Telex.

Anyone wishing to contribute to this magazine is requested to send texts and materials concerning their country, e.g.:
Brief notes about:

- up-and-coming shows, exhibitions and festivals, with the dates and the addresses of their organizers;
- new films, current productions, activities of studios (with photographs when possible);
- technical news: materials, equipment, new procedures;
- educational and didactic activities: workshops, instruction, activities carried out in schools and art schools where the animated film is taught;
- publishing news: magazine, books, and articles published about the animated film (asking the Publisher to send a copy to the Editorial office of ANIMAFILM);
- all other information and oddities related to the field.

Brief articles (maximum three typewritten pages) consisting of:

- interviews with persons concerned with the world of film animation, e.g. artists, producers, distributors, scholars, technicians, etc. (please include photograph of person interviewed);
- festival reviews (with photographs);
- various notes on subjects of interest, such as historical researches in progress, technical memoranda, public reaction to films, etc.

Collaborators are cordially requested to keep in mind that due to publishing requirements, material must arrive at the ANIMAFILM editorial staff within the following deadlines:

for issue number 1 (publication date December 1983) consignment before December 1, 1983;

for issue number 2 (publication date March 1984) consignment before February 1, 1984;

for issue number 3 (publication date June 1984) consignment before May 1, 1984;

for issue number 4 (publication date September 1984) consignment before August 1, 1984.

The editorial staff reserves the right to alter the notes and articles received for "Animanews" when deemed necessary. The names of the collaborators who have contributed to the issue shall be listed on the title-page.

Olympic Arts Festival Los Angeles 1984

OLYMPIAD OF ANIMATION
ACADEMY FOUNDATION
8949 Wilshire Boulevard
Beverly Hills, CA 90211
(213) 278-8990, ext 215
Cable: OSCAR BEV HILLS
Telex: 698-614

OLYMPIAD OF ANIMATION

The Olympic Arts Festival will be one of the largest art events in history including: 30 Theater Presentations, 22 Dance Companies performing, 12 Music and Opera companies, 21 Exhibitions of art work, and 7 Festivals including our own, Olympiad of Animation.

We now have 130 new films pledged for the "Spirit of the Olympics" section, about 40 for the children's section and the selection process is under way for the "Champions of Animation". The L.A. Olympics Organizing Committee just had a huge press conference in L.A. and we are indeed proud that for the first time, animation is part of their prestigeous Olympic Arts Festival. The deadline for "Spirit ...." films is March 15th.

Cambridge '83

by Charles Samu

(Reprinted from *ASIFA East*.)

The Cambridge (England) Animation Festival, a biannual invitational, ASIFA-endorsed event, was held from September 13-18. Located in the historic university town 60 miles northeast of London, this year's Festival featured the largest tribute to contemporary American animation ever mounted at an international film festival. Over 80 films were programmed, representing some of the best work of the past 15 years. Programs were organized of general films (entitled "Coast to Coast"), two shows of "Women Draw Women," one experimental program, and one of children's films. Some outstanding commercial and computer reels were also included.

Festival Director Antoinette Moses, who is a critic and poet, as well as an expert on animation, proved both an able organizer and a gracious hostess for the weeklong event. Foreign participants were housed with local families, thus giving them a chance to experience English life on a firsthand basis. American animators in attendance included Emily Hubley, Steve Segal, Dan McHale, Karen Aqua, Jessica Spohn, and Cathy Karol, each of whom received a special certificate of participation.

A special program of films by Bob Breer was screened, with Breer in attendance; there was also an exhibit of his artwork, given a fine display in a houseboat gallery. Breer will tour with his films and artwork to several other British cities, under the auspices of the British Arts Council.

The Festival Club, located a few blocks from the Arts Cinema, where most of the films were screened, was a cozy spot for tea, scones, conversation with British animators, and late night discussions after the 11:00 PM feature film screenings. These included such titles as *Plague Dogs, Twice Upon a Time, Rock & Rule*, Paul Grimault's revised version of *The King and Mr. Bird*, Marcell Jankovic's *Son of the White Mare, The Wall, Water Babies*, and *Fritz the Cat*.

Other programs included "Films of Persuasion," a series of several screenings that included rare World War I titles, "Bugs Bunny Goes to War," feminist films, and films for peace. Miroslaw Kijowicz from Poland was in attendance with a retrospective of his excellent aphoristic political fables, all the more timely given the current situation in his native land.

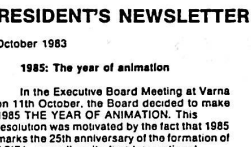
And finally there were the British films, which shows the talented and eclectic work of scores of students and professionals. Top among the student films was Mark Baker's *The Three Knights*, a shaggy dog tale about three well intentioned knights whose efforts to do good inevitably backfire.

Lesley Keen, of Scotland, premiered her stunning homage to Paul Klee, *Taking a Line for a Walk*, one of the best interpretations of an artist's work yet realized in animation. Phil Austin and Derek Hayes (of *Max Beeza* and *Arcade Attack* fame) displayed *Skywhales*, a haunting mythical tale of quest and death in a floating island world. David Sproxton and Peter Lord had two new "Conversation Pieces" in which real life encounters are taped and shown in clay animation; one dealt with a juvenile offender seeking permission for time off, and the other was a poignant tale of a door-to-door carpet sweeper salesman.

Among the children's films Diane Jackson's *Snowman* remains a charming story and a masterpiece of design; it is one of those films which, even at 26 minutes, can be viewed repeatedly.

A special word, though, has to be said about the commercial reels. Most of the leading animators in England work actively in producing TV "adverts," and the distinction between "independent" and "commercials" animators is not as great as in the U.S. Also the commercials themselves are generally far wittier and snappier than what we see here; it is not necessary to always mention the product as prominently, and there is the occasional bit of off-color humor absent from American TV commercials. While many houses are doing exciting work, the top ones are Cucumber Studios, Speedy Cartoons, Richard Williams, Bob Godfrey, and Richard Purdom. We hope that some of these reels might make their way across the Atlantic later this year.

The Cambridge Festival lived up to, and even exceeded expectations as being a friendly and efficiently organized festival, devoted to screening and promoting the best in animation from around the world. We look forward to Cambridge '85.



VARNA ANIMATION FILM FESTIVAL

By Charles Samu

Varna,Bulgaria was the site on an animation festival from October 8-13th. The Festival,while international in nature,primarily serves as a screening place for films from the Eastern European countries. This year only one American film was present,shown out of competition. The film was the work of Monica Kendall of Prospect Heights,Illinois, who formerly worked with Kathy Rose. SOMNOLENT BLUE combines cel and clay animation and concerns a man who returns home, and upon going to sleep has some rather surreal adventures. Ms. Kendall was also the only American to venture to Bulgaria to attend the festival,thanks to a grant she received from her college.

While the people were quite friendly, we also hear that English was in short supply,as was the patience of the audience. Apparently a number of films were loudly booed by an audience not use to films outside of the traditional cartoon mode. Ms. Kendall,along with some of the other foreign guests were housed at a hotel 15 miles from the Festival screening hall,something not exactly conducive to mixing with the local people. The Festival booklets we received were rather poorly printed,and the English included was not of very good quality. There was no printed list of the award winning films from this year's Festival.

In summary the Festival seems to need to make important strides in order to be in the same league as Zagreb,Annecy,and Ottawa.

PRESIDENT'S NEWSLETTER NO. 38 - January 1984

John Halas

During the past few months I have had the privilege of visiting many countries from East to West, from North to South, providing me with personal experience of the state of animation in many parts of the world.

It appears that former trends have reversed. There is a depression in the USA, Canada and Japan; a boom in Great Britain, Hungary, Holland and Scandinavia, while animation maintains its momentum in Jugoslavia, Switzerland, Poland, Czechoslovakia, France, Russia and Spain.

As far as markets are concerned, the trend continues as before. Television is still the largest market, mainly in the form of children's entertainment, followed by advertising, education, and cinema entertainment; the latter in the form of animated feature productions which have become a universal activity, no longer being confined to Japan and the USA. A case in point is Hungary where three excellent features were completed last year.

The most dramatic and painful experience is the decline of animation in the USA. The professional studios are badly affected and many have gone out of business. The demand is for electronic animation which is commissioned from the newly equipped computer studios which have mushroomed from the East to the West Coast. While it is good to experience the benefits of a new market, especially in the field of video games, it causes a number of problems. The old studios are out of work. The new ones may have the technical competence of working with video and computer equipment but lack the knowledge of how animation works and by and large are ignorant of good design. The animation industry is heading towards a division between the old and the new which causes a serious crisis. Is there a remedy? "Integration" is the answer. This will require new skills. The key to integration is visualisers who know how to write and how to design for the electronic media. Without these skills electronic animation cannot progress beyond special effects.

1985 THE YEAR OF ANIMATION

Plans are progressing well to celebrate, stimulate, and advance the cause of animation next year. Close contact has been established with the United Nations and other world organisations for special projects. When plans are crystallised further announcements will follow. In the meantime the overall project will be discussed at the two ASIFA board meeting to be held in Genoa in March and during the Zagreb Festival in June.

Variety, Jan 18, 1984

New Animated Copying Process Pares Disney Feature Time & Costs

Hollywood, Jan. 17.

In the studio's first major change in the transfer of drawings to a cel since photocopying replaced hand inking 20 years ago, Walt Disney Pictures has devised and begun implementing the Animation Photo Transfer process.

The process, said Disney, should shave at least $500,000 off the budget for "The Black Cauldron," 70m full-length animated feature in preparation for 1985 release.

"The process is at least twice as fast as the previous one," said Disney animation director Ed Hansen, "and greatly improves the clarity of the animator's art."

The new photo transfer method was conceived and developed by Disney still department manager Dave Spencer, who applied concepts currently in vogue in the graphics industry. It was first tested during production of "Mickey's Christmas Carol" and is now in use on an eight-minute featurette that will unveil at Disneyland in May.

The process delivers a wider range of available colors, color shades, and cel sizes and can simulate a line of either Xeroxed or inked quality, per Disney. Multiple exposures on the cel is another advantage cited.

PRESIDENT'S NEWSLETTER

John Halas,
President.

October 1983

1985: The year of animation

In the Executive Board Meeting at Varna on 11th October, the Board decided to make 1985 THE YEAR OF ANIMATION. This resolution was motivated by the fact that 1985 marks the 25th anniversary of the formation of ASIFA, as well as its first International Animation Festival at Annecy.

The celebrations should give a world-wide boost to animation, in all its many forms; art, entertainment for adults and children, education, and advertising. Those who have the contacts, the vision, and the facilities are asked to promote animation with renewed energy, while ASIFA itself will approach all Festival directors urging them to promote animation with even greater emphasis.

In the meantime, the Annecy Festival is preparing a Souvenir Book

Events for 1984

There are a great number of important events lined up for 1984, such as The Olympiad of Animation, Zagreb Animation Festival, The Canadian International Animation Festival (now to be held in Toronto), and the endorsed Festivals in Lucca and Espinho, as well as many other locations around the world.

Varna '83

As with previous Varna Festivals, this event was typified by the large audiences attending the presentations. The Festival gave us a rich overview of East European productions, but not much from the West this time.

There has been a pronounced improvement in technical and professional standards. Fantasy, and the competence of the Bulgarian animation was very much in evidence. The same applies to the Hungarian productions which showed an even greater sense of design content. Russian animation has learned economical and refined timing which would surprise many of our colleagues in the States. Once again the Czechoslovakians have excelled in puppet animation, winning the top prize with THE EXTINCT WORLD OF GLOVES (Kiri Barta, Kratky Film) using this technique.

As usual the Festival had a competent Public Relations and Press service, and a friendly atmosphere, bringing together several hundred professional animators.

The Cassirer doctrine

I quote here part of a letter received from Dr Henry Cassirer, formerly Director of Communications & Education/UNESCO:

"News and Current Affairs is only one domain in which visualisation is not only necessary but today also highly feasible, thanks to the speed and flexibility of electronic animation. Microphysics teaches us that movement and interaction are primary, while seemingly static and fixed phenomena are mere illusion. As man explores the vastness of the universe and penetrates into the innermost secrets of matter and life, conventional notions of space, time and literal reproduction fall by the wayside. Visualisation becomes essential to the many fields of science, and it is equally relevant to human affairs, to the representation of the intricacies of social relationships, human geography, history and economic interaction.

In a world of accelerated transformation and growing insecurity, acceptance and understanding of change is vital to our ability to cope with the future. The present, which alone lends itself to realistic representation, gains meaning as it is seen as postscript to the past and preface of the future. The graphic, animated dimension of visualisation is our vehicle for the journey into time.

Visualisation opens up a potentially important new field of employment for the professional animator who masters the comprehensive skill of transposing concepts, ideas and factual relationships into a visual medium. The timeliness, scope and ability of television public affairs to convey understanding in simple and impressive form is greatly enhanced through the presence in the staff of broadcasting organisations of professional animators able to grasp and transpose actuality on to the screen. Education, professional training, the presentation of the physical and social sciences to a wider public, as well as public relations of government and industry have ever increasing recourse to visualisation through animation.

For the professional animator, stress on the vastly expanded opportunities of visualisation may open up a significantly growing field of creation and employment. Beyond fairy tales and advertising, beyond the expression of imaginative dreams and social parables, emphasis on visualisation may enrich participation, appeal and job perspectives of the Annecy Animation Festival."

There should be scope to enlarge, evaluate and benefit from Dr Cassirer's suggestions and I will attempt to structure an open discussion on the topic in one of the next festivals, in order to take the matter a step further.

Announcement for a competition

"Pannonia Film Studios" is one of the five biggest of its kind in Europe. Kecskemét, a town in the Great Hungarian Plain has given home to one of its production studios.

The Kecskemét Studio's activity aims making use of the local possibilities to produce animated feature and TV films for children and adults. The studio, established ten years ago, has been enriched by an up to date, well-designed building providing ideal working conditions. This new building affords an opportunity to creators from home and abroad to produce animated films, or to contribute to the further development of this artistic form by taking part in the production of animated films.

The participation in the project is open to everyone who enters the competition.

About the competition

1. The aim of the competition is to offer opportunity to all kinds of research work designed to improve the technical — aesthetical standards of animation and support valuable contribution to the present results of the animated film art. (studies, papers, picture and sound recording experiments).
2. The competition is open to all creators in the animated film production. (director, animator, writer, composer, cameraman, graphic artist, painter)
3. The period of participation in the studio's work ranges from one to six months.
4. During this period the studio provides the participants with:
   - technical equipement necessary for the project. (picture and sound recording devices, editing machine, etc.)
   - film materials and funds for laboratory processes in the case of accepted film sketches.
   - co-workers for the realization (cameraman, editor, sound technician, etc) if necessary,
   - 4000 forints monthly grant,
   - accomodation in the building of the studio in single rooms, with common bathroom and kitchen for 300 forints a month, as well as meals at a reduced price.
5. The copyright of the works produced at the studio:
   The works produced at the studio will pass into the proprietorship of "Pannonia Film Studios". In the case of completed works the fee according to the current copyright laws is due to the creator. The current customs and foreign exchange regulations are in force concerning any eventual sale abroad of the work in question.
6. Applications for the competition should be sent to the following address:

PANNONIA FILM STUDIOS
Kecskemét Studio
6000 Kecskemét
Pf220

All applicants are kindly requested to give a concise summary of their professional activity in the application. Please enclose photos or other ocumentation. We shall notify entrants of the results of the competition within two months of receiving their entries.

Ferenc Mikulas
Director in charge of
Kecskemét Studio

Wednesday, January 4, 1984 VARIETY

Animation Fest Move To Toronto Raises Entries, Also Complaints

By SID ADILMAN

Toronto, Jan. 3.

The competitive International Animation Festival, held every second year since 1976 in Ottawa (Canada's capital city) has been moved to Toronto and is set for Aug. 13-18.

But Wayne Clarkson, director of the non-competitive Festival of Festivals held in Toronto every September, says the animation fest should stay where it was because it doesn't require a city with such a large population. "It's not competition for us," says Clarkson, who was the animation fest's first Canadian director.

"But surely a city the size of Ottawa and the superb facilities of the National Arts Centre can still support it."

Since moving to Canada, the animation fest has been operated by the Canadian Film Institute and more particularly by two of its key staffers, Kelly O'Brien and Frederik Manter. However, when they quit the financially troubled institute apparently under international sanctioning body rules that the directorate remain with them, the pair set up shop and residence in Toronto.

New Board

A new board was formed under chairman Ron Leach, a Toronto talent agent, who says he expects the number of entries for this year's run to be higher than the 1,000 in 1982 because of the new locale.

WHAT IS ASIFA?

ASIFA is the International Animated Film Association, founded in 1961 under the charter of UNESCO; the United Nations Educational, Scientific, and Cultural Organization. ASIFA's purpose is to promote the art of film animation as a method of communication and intenational understanding. To this end ASIFA sponsors a number of international festivals, committees, and workshops. ASIFA Central is one of the many chapters of the intenational organization and was founded in Chicago in 1974. ASIFA Central provides a forum for animators and afficionados of animation in the Midwest to discuss and enjoy the art of film animation. ASIFA Central is a not-for-profit corporation with membeship open to anyone who delights in animated films.

ASIFA

C E N T R A L

INTERNATIONAL ANIMATED FILM ASSOCIATION
ASSOCIATION INTERNATIONALE DU FILM D'ANIMATION

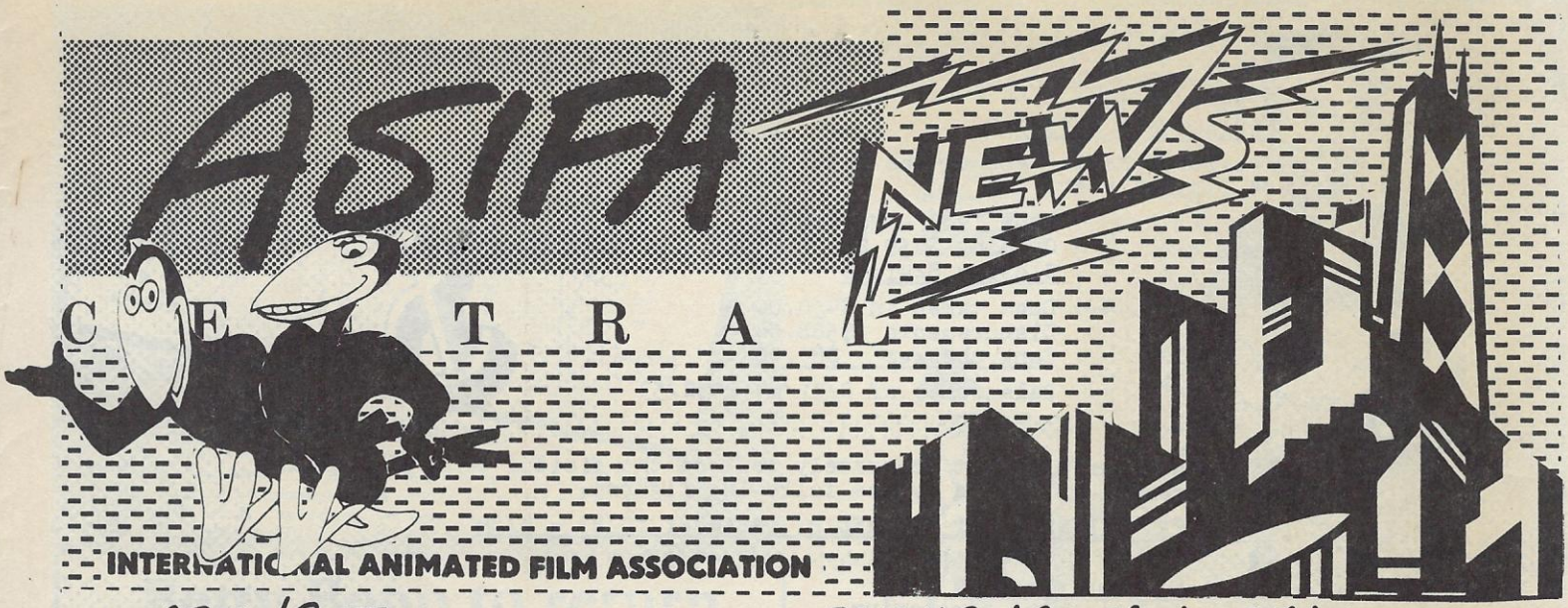
Coming programs:
TOURNEE OF ANIMATION
April 11-14
Parkway Theatre

COMPUTER ANIMATION 84
April 27 7pm
Columbia College

ANIMATION FROM PICTURE
START
May 19
Chicago Filmmakers

PATTI HARRISON

7549 N. Oakley Chicago, Illinois 60645



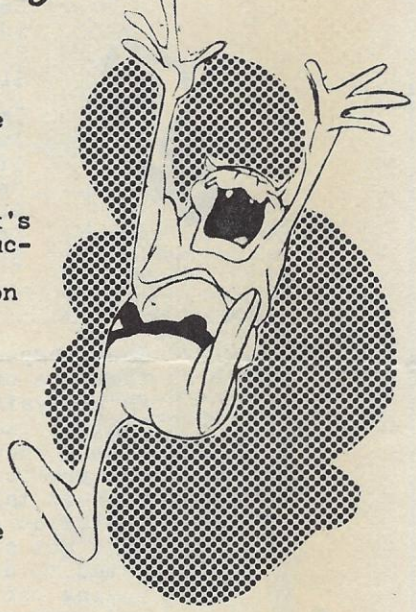
ASIFA/Central — 7549 N. Oakley Chicago, Illinois 60645

ASIFA EAST FESTIVAL TO BE SCREENED AT MEMBERSHIP MEETING

This years edition of the ASIFA East Animation Festival will be screened at the October membership meeting of ASIFA Central. The meeting will be held on Sunday October 28th at 2pm, 1324 Greenleaf in Evanston. Members and guests are welcome, as are those who wish to become members. You are encouraged to bring pot luck food or beverage (enough for 6). For more information call ASIFA Central at 764-0776.

AWARD WINNING FILM TO BE PUBLISHED IN ART BOOK

CBC Enterprises announced the publication of CRAC, based on Frederic Back's Academy-Award winning animated film. The book will feature color reproduction's of the film's special watercolors. The film, which took Back two years of painstaking labour to complete the 7,000 individual drawings, won the Oscar in 1982 for Best Animated Short.

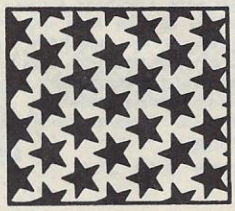


LEN LYE ANIMATION

The Experimental Film Coalition will present an evening of experimental films, including works by Len Lye from 1952 to 1980. The screening will be held November 30, 8PM at the Randolph St. Gallery, 756 N. Milwaukee Ave. in Chicago. For more information call 666-7737.

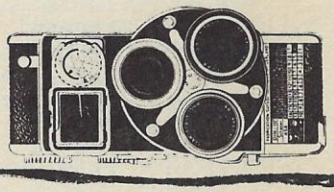
WORLD CONTEST FOR YOUNG ANIMATORS

ASIFA and the British Broadcasting Company are cosponsoring an animation competition for young people ages 16-25. This contest coincides with the celebration of 1985 as the Year of Animation by ASIFA, and the United Nations Year of Youth for Youth. Rules and applications may be obtained from ASIFA Central by calling 764-0776.



CHICAGO ANIMATORS STAR IN VIDEO PRODUCTION

Videotaping of interviews with three Chicago animators was recently completed for the program Chicago Animators, a half-hour documentary co-produced by ASIFA Central and Pathway Productions. The show features Gordon Sheehan, former Fleischer animator and Chicago pioneer; Paul Jessel, animation Director for Goldsholl and Assoicates; and Monica Kendall, Student-Academy Award winner and freelance animator.



GOLDSHOLLS GOES TO THE MOVIES

Goldsholl and Associates recently completed three animated movie openers for WGN Television. The spots, produced with a variety of techniques, will be used as openers for Channel Nine's movies.

SUPPORT ASIFA TODAY

ASIFA is the Midwest's only organized animation society. We are more than just film buffs. We are professionals from various fields interested in promoting and expanding film animation in the Midwest. We are a connection in a great International network of animators, producers, historians, and of course; film lovers. 1985 has been declared the Year of Animation by ASIFA International. It is also the tenth year of our existence. We would like to make this a special year for ASIFA Central. Attend our meetings and programs. Talk up ASIFA among your friends and colleagues. If you want to learn more about ASIFA and its programs, call us at 764-0776. Let's all help ASIFA to grow and continue to bring quality animation to the Midwest.

TREASURER'S REPORT

Treasurer Marie Cenkner has submitted the following figures for our 1983-84 fisical year:

June 1983 - May 1984
Opening $459.26
Closing $241.22

Dues taken in $450.00
Disbursments $588.04
Bank charges $80.00

Balance as of 8/31/84 $332.53

These figures do not accurately reflect the fisical condition of the chapter as witnessed by the following figures:

CHAPTER EXPENSES NOT COVERED BY TREASURY 10/83 - 4/84

Program expenses
Deanna Morse honorarium
$150.00
Best American Animation of the 80's
$207.07
Computer Animation
$176.14 Total: $533.21

Chapter operating expenses
Postage and shipping
$158.90
Newsletter and printing
$187.12
Corporate filing fees
$11.20 Total: $357.22

These expenses were paid out of the President's pocket with the knowledge that the chapter would be unable to repay these monies in the near future. An analysis of last years operations shows that while the money ASIFA Central takes in will support chapter operations, we must rethink our film screening programs. In previous years we have been able to support our public screenings through admission fees. Of the three programs we held this year, two were poorly attended and we were unable to charge admission at the third. Disappointingly, the members of ASIFA Central have not supported the public screenings. The Board of Directors have voted to discontinue our public screenings until a viable method of paying for them is found. This year we will concentrate on the newsletter and membership meetings, and are open to suggestions in regards to program ideas. This subject will be discussed in greater detail at the October 28th membership meeting.

MEMBERSHIP RENEWALS

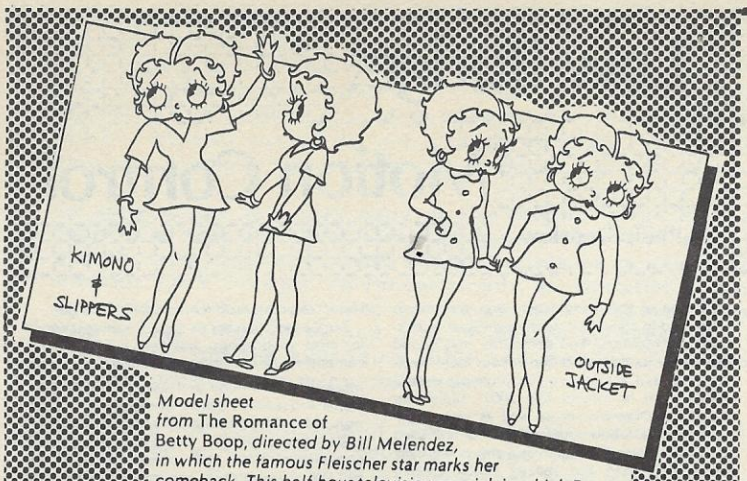
Due to the cost of mailing renewal notices, the practice of sending individual notices will be discontinued. The following members are due for renewal in January 1985:

Wayne Boyer
Marie Cenkner
Paul Charlton
Jean De Mott
Robert Edmonds
Keith Folk
John Follmer
Millie Goldsholl
Stan Hughes
Wendell Ishii
Paul Jessel
Christine Lux
Neil Mahoney
Deanna Morse
Mike Riley
Art Springer
Barry Young

NEW MEMBERS

We would like to welcome the following new members:

Richard Bobo
Tom DeFanti
Patricia Harrison
Scott Holladay
Steve Kaminski
Made-to-Order Library Productions
Patricia Moore
Karl Ochsner



Model sheet from The Romance of Betty Boop, *directed by Bill Melendez, in which the famous Fleischer star marks her comeback. This half-hour television special, in which Betty plays a golddigging New Yorker is set in 1939, and will air this fall.* © *King Features Syndicate, Inc.*

Betty Boop to return in TV special

Almost 50 years after the heyday of her career, little Betty Boop, that saucer-eyed, bob-haired, bow-lipped cartoon flapper of the '30s, is being brought back to life by animator Bill Melemdez.

Melemdez and some 30 other people are working on a half-hour television special about Miss Boop that will air on CBS sometime next fall.

The script by New Yorker Ron Friedman is about a hardworking young woman—la Boop—who wants to marry a rich man, Melemdez said.

"Betty Boop was in a series of very successful short programs in the '30s, but then she died out," Melemdez said. "But she never lost her fans."

In the revival, which is being done with King Features Syndicate, Miss Boop will look just as she did when she was created by Grin Natwick, now 94.

Melemdez's past work includes various Charlie Brown specials, "Baba the Elephant," "Yes Virginia, There Is a Santa Claus," and the Emmy-winning "The Lion, the Witch and the Wardrobe," based on *The Chronicles of Marmia* by C.S. Lewis.

He has been an animator for 45 years.

"It all started during the Depression. I went to Walt Disney to apply for a job and I could draw, so they gave me one."

He worked for Disney from 1938-1941.

"My impression at first was that animation would be boring—repetitious, painstaking and dull. But I started doing it and I fell in love with it."

"What a great way to earn a living. I still look forward to going to work every day."

As for today's children's cartoon shows, Melemdez doesn't believe there should be such a thing.

"Why talk down to kids? We should have the best possible programming for them and if it's good, everyone should be able to enjoy it."—*United Press International*

Two views of R. O. Blechman: self- portrait, right; Vertov, the violin-playing soldier, below.

As well as writing and co-producing *The Soldier's Tale*, Blechman is said in the credits to have "designed" the animation. "That's a bit misleading. I was both the overseer of the designers and a designer myself. In many cases I adapted the designs of others. In other cases the animators acted as their own designers. It's one of those cases where the credits can't be really accurate." Blechman acknowledges a large debt to two independent animators in particular, Kathy Rose and George Griffin, the show's associate producer.

One of the delights of *The Soldier's Tale* is the match of voice to character. Andre Gregory is the narrator, with Max von Sydow as the devil, Galina Panova as the princess, and Yugoslav film director Dusan Makavejev as Vertov. "We were very lucky to find the right people," Blechman says. "It took a lot of work." He is especially pleased to have found Makavejev. "I was talking to a friend of mine who had seen *The Soldier's Tale* in progress, and I said to him, 'I'm in deep trouble. I can't find the right voice for [Vertov].' " The friend suggested Blechman call Makavejev, who had never done any film acting. Blechman remembers, "He said, 'Just give [Makavejev] a call. Talk to him. You'll find your soldier.' So I did, and my soldier answered the phone."

The last words spoken in *The Soldier's Tale*, after the final credits, are: "Home, and the simple and precious values home represents to us, seems far away, perhaps unreachable. But the journey must be made." In elaborating on the relationship between that notion and *The Soldier's Tale*, Blechman approached his point indirectly. "It's funny. Just this morning I was thinking about a quote from Freud to the effect that money can't make anybody happy because it isn't an infantile desire. Meaning that love, family, et cetera, are the only things that give us a real happiness."

For the future, Blechman says, "I have a lot of projects up my sleeves, in my pockets, tucked away in a lot of places." One of them is another animated TV special, based on *The Golden Ass*, the romance by the second-century writer Lucius Apuleius about a man who is transformed into an ass by a woman and goes through an astonishing series of adventures before regaining human form.

WNET

CINANIMA 84
Apartado 43
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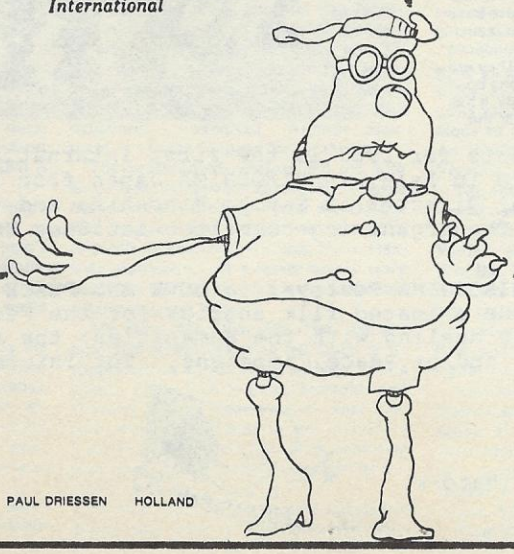
PORTUGAL

13 - 17 November 1984



PAUL DRIESSEN HOLLAND

LUCCA 16
International Exhibition of Comics,
Animated Film and Illustration
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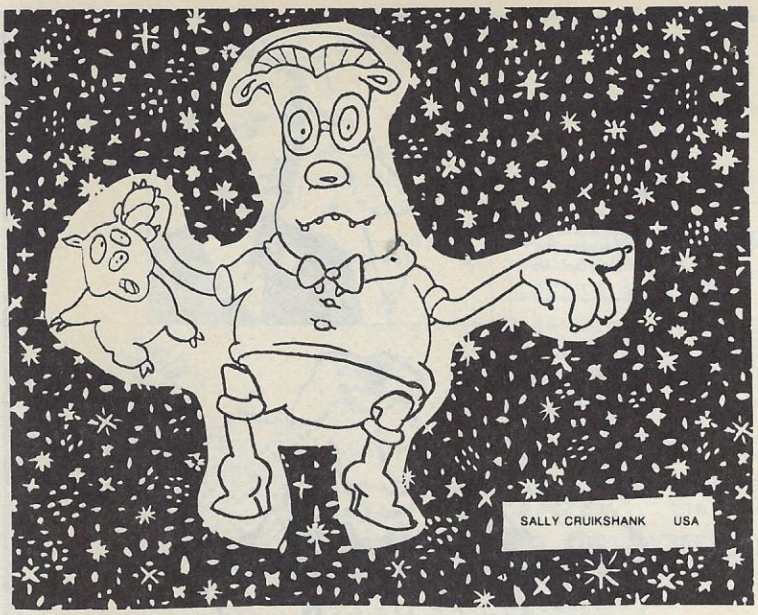
ITALY

28 October - 4 November 1984



ANIJAM

TOGETHER IN TORONTO

A unique film is being premiered at the Toronto Animation Festival 84. Conceived by Vancouver director Marv Newland, it involves the talents and co-operation of twenty one leading international animators. A Marv Newland cartoon character was passed from one animator to the next as they each created a sequence. The results have been joined together to give us ANIJAM.
Derek Lamb asked Marv Newland to talk about the project.

D.L.: *How did ANIJAM get started?*

M.N.: The person who really inspired and encouraged me to approach the Canada Council for the start-up funding was Paul Driessen, an animator who's work I admire above any other on the face of this earth... in contemporary animation that is... and he said he'd also animate a sequence. I felt, God! If Paul Driessen will participate then I can get anybody to do it.

D.L.: *I like your character FOSKA. How did you decide on it?*

M.N.: It was a very conscious decision. I wanted the character to be androgynous... that is, both male and female at the same time. The name Foska seems to translate well into most languages of the animators.

D.L.: *How did you go about selecting the animators?*

M.N.: First I made up a very large list of the animators I admire from all over the world, ones I've always wanted to work with and never have. I wanted people who are primarily animators with very distinctive styles and I wanted them to be from as many countries as possible. The response was just great. I even received a letter out of the blue from Zdenko Gasparovic in Yugoslavia saying "please let me be part of this."

D.L.: *Animators from ten countries took part in the film?*

M.N.: Yes. They are Max Bannah (Australia), Brad Caslor (Canada), Anne Chevalier (France), Sally Cruikshank (U.S.A.), Paul Driessen (Holland), Hal Fukushima (Japan), Kazunari Furuya (Japan), Zdenko Gasparovic (Yugoslavia), Zlatko Grgic (Yugoslavia), Mark Kausler (U.S.A.), Per Lygum (Holland), Guido Manuli (Italy), Wayne Morris (Canada), Dieter Mueller (Canada), Frank Nissen (Canada), Janet Perlman (Canada), Kaj Pindal (Denmark) Kathy Rose (U.S.A.), Gordon Stanfield (Canada), Frank Terry (U.S.A.), Paul Vester (England)... that's twenty one sequences plus my own sequence at the end. Also, the music is by Doug Dodd and sound editing by Cal Shumiatcher.

D.L.: *What ground rules did you lay down for everybody?*

M.N.: Everybody had a fifteen second limit... a couple of people went over the limit but that's O.K. They had to start and end with a key drawing of Foska. The instructions were to do anything they wanted. In retrospect I might have also said, "go to the wildest limits of your imagination... really let go." But the action in most sequences is pretty crazy and like it.

D.L. *What control did you have over the picture?*

M.N.: All of a sudden I realized I was making a picture I had no control over and there was nothing I could do about it. I couldn't fix anybody's timing, which I wouldn't dare do anyway. So the film just goes along and it's fine.

D.L.: *How do you feel now that it's finally all together?*

M.N.: My personal wonderment about animation is given a kick in the ass by the fact that all these well known animators have been so generous with their time. Animation is such a great business to be in. National boundaries never got in the way of this project. They are basically animation people with a strong bond that seems to exist between everybody. It has been an overwhelming experience for me.

Low Budget Motion Control

By Philip Denslow

Some of the many recent high-tech terms used in animation, such as slit scan, streaking, multipass and gomotion, may sound like arcade games you'd find at your local bowling alley, but actually you've probably experienced them in movies like *2001, Superman, Star Wars, Dragonslayer* as well as various TV commercials. Motion control is the phrase used to describe these techniques as a group; it usually means animation and special effects created with equipment controlled by a computer. The computer allows a degree of precision, repeatability and convenience not normally available. (Some will claim that most of these images could be shot on normal, human-controlled animation equipment; they are probably right, though the human operator would be eligible for a sanitarium afterwards and I wouldn't want to be the one asking for a reshoot.)

Although motion control has been around for a while, only recently has the technology become available in a price range that seems reasonable to those not willing to work for the bank for a few years. Previously, a fully-featured computerized animation camera stand could cost as much as $200,000.

Motion control can now be yours for under $20,000. This price can be thought of as 260 hours of shooting time at a camera typically charging $75 an hour (and up) for this type of work. If the camera service shoots 10 seconds of film per hour, this would produce about 40 minutes of film. These techniques require a lot of testing and reshooting, so the final product may only be 20 minutes. Thus owning your own equipment could pay for itself in a relatively short time. The ability to more freely experiment would be an added benefit.

This comparatively low-priced equipment can provide an entry into the highly competitive and lucrative TV commercial field, allow low-budget filmmakers to try new and unusual techniques, enable a camera to be more productive, or save money for any production company wanting to get into this area.

Two low-cost systems currently available are The Cameraman and Cinetron 312. Each system comprises three separate elements: the computer, the additional electronics to control the motors connected to an animation stand and computer programs (software) the user manipulates to achieve the desired effects. Both use brand name personal computers to control the axes, or paths, of motion, such as east/west, north/south, zoom or truck, focus, rotation and pan.

The Cameraman has six axes of motion (enough for most applications) and uses a Radio Shack computer. The Cinetron 312 comes with 3, 6 or more axes of motion and uses either an IBM, Apple or Hewlett-Packard computer. The Cinetron 312, with computer, 6 axes and software, costs about $20,000. The Cameraman, with computer, 6 axes and software, costs about $12,000. Installation of either system onto your animation stand costs extra.

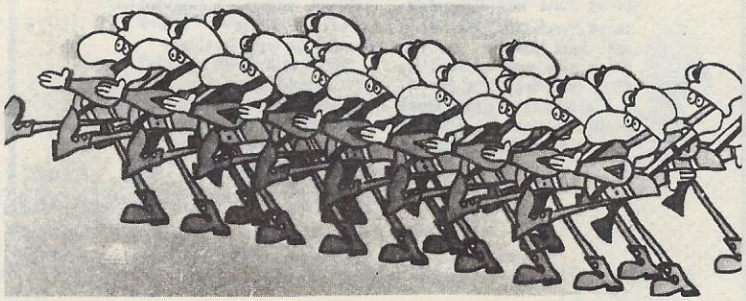
The software for The Cameraman is more comprehensive and has such features as streak mode and curve fitting; also, the electronics used are extremely simple in design (fewer maintenance problems). Professionals may feel more secure with the Cinetron system because of the company's long history of making large and expensive motion control equipment.

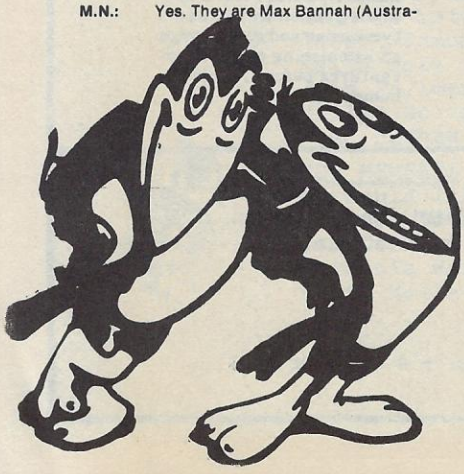
Another approach to low-budget motion control animation is to buy a personal computer and make the rest yourself. This requires expert knowledge in the areas of electrical engineering, computer programming, mechanical design and animation/special effects. If you don't have all this, maybe you have friends who do. (Or, you can view the project as an education; at the UCLA Animation Workshop, we are building our own motion control animation stand.)

Most of the visual wonders created with motion control may eventually be duplicated with images formed directly from information within a computer. Right now, motion control is cheaper but it won't last forever. However, with the appearance of lower priced motion control devices, there is the increased possibility of experimental filmmakers coming up with as yet unimagined visual treats that will keep this technology at the front of animation innovation for many years to come.

The Cameraman is available from: West End Film, Inc., 2141 Newport Place, N.W., Washington, DC 20037 (202) 223-2938. The Cinetron from: Cinetron Computer Systems, Inc., 6700 I-85 North, Norcross, GA 30093 (404) 448-9463.

Philip Denslow is Technical Supervisor in the University of California, Los Angeles (UCLA) Animation Workshop.





Among the many events for 1985 is the first International Animation Festival to be held in Asia, in HIROSHIMA Japan from 18th to 23rd August 1985. The Festival Director is Sayoko Kinoshita and the President is Renzo Kinoshita. The organising committee includes Yoji Kuri and Kihachiro Kawamoto.

The theme of the HIROSHIMA Festival is LOVE AND PEACE and the idea of this is that all the animated film entries for the Festival should be devoted to subjects dealing with the Humanities; the Arts, Social Problems, Anti-War and/or Peace Campaigns. For information contact:

Sayoko Kinoshita
ASIFA Japan
405 Meison Azabu
5-13-14 Roppongi Minato-ku
Tokyo 106 JAPAN

HIROSHIMA'85

PRESIDENT'S NEWSLETTER NO: 39

John Halas, President.

It is almost twenty five years since ASIFA was founded. Many of us then felt that it was essential to combat the lamentable ignorance about the nature of animation, and to develop its artistic potential on a global scale. We also wanted an interchange of ideas and to establish a free flow of information on technical development across national boundaries.

In spite of the fact that many of the original plans have succeeded, today the need for these ideals remains as great as during the early sixties. No other industrial and art activities in the history of communication have changed so fundamentally as animation. Since ASIFA's foundation a range of video techniques and computer animation has come into being. Workshops and graphic design colleges have spread around the globe, and the expanding cable and satellite TV media have opened up new markets for many colleagues.

To grasp the implications of these technical, economic and artistic aspects on our industry would be to ask too much of any of our colleagues. However it is my hope that they might be able to consolidate these highly exciting developments which have enriched animation to a considerable extent and to turn these to their advantage. for this we need a new outlook. To turn a negative attitude into a positive one. The first step towards a positive attitude is to realise the very considerable success of ASIFA in bringing together thousands of interested parties during its international festivals, symposiums, animation seasons, and workshops. To realise the fundamental contribution which animation has achieved in scientific studies, in education, in the pursuit of literature, health education, art, entertainment, and many other fields to which it has so effectively contributed.

Perhaps ASIFA's most important contribution is its great tradition of international cultural exchange which has taken, for instance, Charles Samu to the USSR twice, Bob Godfrey and I several times, Gyorgy Matolcsy and Peter Tiborsky to the USA, Feodor Khitruk, Ivanov Vano and the late Boris Stepancev to London and to Los Angeles, and hundreds of other colleagues around the world, as ambassadors showing their work and the culture of their country. This tradition has expanded to the interchange of young animators, who have greatly benefitted from being able to attend festivals at ASIFA 's expense, and to make work contact with employers.

A positive attitude also means actively contributing to the advancement of animation on whatever level you can as an ASIFA member. Such levels may be to thrive and maintain the production of high quality film on an artistic, or advanced technical level; to volunteer to propogate the full value of animation through writing, meetings, and teaching and further more to assist in the utilisation of animation in all those areas where itcould be used more effectively. These goals can be achieved both indirectly and, if one is in the right position, directly.

If ASIFA had revenue the size of other international associations it would be able to do a lot more in all directions, but with an extremely small income (a choice of membership) it still depends on you to achieve its essential forward aims.

ASIFA East Reel

by Bill Scott

After an ASIFA East title made by Bob Lyons, the program opened with five student films, all of them excellent.

Lifeline, by Ellen Woodbury, a pencil test rendition of a tiger, moves its single character from a single undulating line to a lifelike running creature to a fuzzy feline to a lithe stick figure and back to a single line again. (There should be an equivalent term in animation for "etude," for that is what *Lifeline* is.)

Twilight, by Mike Bronnima and Ralph Dorsey, of the Rhode Island School of Design, is a low-key story of an old man's reaction to his illness and to the people around him, contrasting the reality of his surroundings with the blithe, colorful world of his imagination.

Act of Pass, apparently animated by the entire student body of Emily Carr College in Canada, is a non-stop, free-wheeling improvisation in manic motion, with artists taking the picture in any direction they chose for just a few seconds each. The result was some nice surprises and unexpected moments.

Good Trick is a slickly-produced, high-budget film, crisply animated and simply but brightly colored, with what sounds like a very good improvisational piano track. It tells the story of what happens to an inept magician when his bored rabbit gets hold of his magic wand.

Outstanding among the student efforts, and a clear audience favorite, was *Happy Hour*, a pencil reel by Cal Arts' Brett Koth. In a bar, a frog and a bear listen to a TV alternating between programs on how to kill a bear and how to cook a frog. *Happy Hour*'s send-up ending was totally—and deliciously—unexpected. Without argument, it was the funniest film of the day.

The professional category led off with *Lady Tree*, by Howard Danelowitz. Heavily backed by arts funding—what was the last film you saw that needed two title cards to credit its grantors?—it used Peter Max-style graphics to tell a rather murky story about the warfare between a city snake and a defending tree lady.

My Film, My Film, My Film, using a quartered-screen device to tell much of its triple story, is a joint effort by New York's Candy Kugel, L.A.'s Lisze Bechtold, and Glasgow's Lesley Keen to show what happens when three women set out to make a film for an animation festival. A charming story in all, told in pastel shades with gentle humor.

Michael Sporn's *Library* is a simple tale simply told about a little girl's visit to a library, where the contents of what the other kids are reading is both seen and heard. Unfortunately, her first choice is a book about large, fierce mosquitoes.

Fly Away, from the Harold Friedman Consortium, is a big-scale, glitzy combination of traditional and computer animation in a commercial for bubble gum.

Precious Metal Variations, a pure computer animation film, presents a fascinating fugue of abstract shapes and movements using variations in color, pattern, and technique to accompany a synthesizer theme. An impressive effort by David Erlich of Vermont.

The next film represented a major switch in emphasis, although it too was a visualized piece of music—in this case, Fats Waller's classic recording of "Your Feet's Too Big," in the framework of a megapedic elephant's tender love for an irascible lady chimp. Vibrant and forceful animation, broad caricature, and the inimitable Fats' muttering, grumbling, and complaining on the sound track.

Another change of pace marked Michael Sporn's second entry, *Cavern*, a grim explication of the spread of violence in a big city—amorphous and frightening characters, garish and clashing colors, and a somber ending when perpetrator becomes victim. A bitter and disturbing film.

Boop-Beep is Howard and Iris Beckerman's vignette of a New England coastal town, illuminated in the brief flashes of a rotating lighthouse beam. The lives of a miser, a spinster, a thief, a ship's captain, a cat, a dog, and a mouse are all intertwined in the recurrent flashes of light. A delightful and funny film, demonstrating once again the power of animation to compress great amounts of incident into eyeblinks of time.

Dream Doodle is Sam Comstock's tour de force of abstract animation, swinging and bringing to life a strong, rhythmic jazz track.

Bottom's Dream, with the Scherzo from Mendelssohn's incidental music to *A Midsummer's Night Dream* as its foundation, is a curious amalgam of graphic designs and animation styles. John Canemaker does demonstrate a broad, eclectic approach in this skillful and evocative work which nevertheless remains unsatisfying.

Sundae in New York, which was nominated for an Academy Award, is an irreverent claymation satire on the song "New York, New York," which it may rescue from an otherwise well-deserved oblivion. The lead singer (of sorts) is a clay version of New York's Mayor Ed Koch; there are also "cameos" by everyone from Rodney Dangerfield to "Ole Blue Eyes" Sinatra himself.

Jim Backus Photo: Academy Foundation

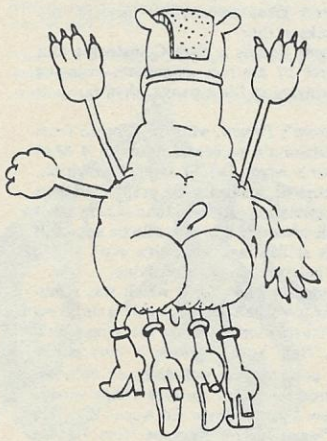
UPA Has 40th Birthday Tribute

My introduction to UPA occurred back in New York when my older brother and I went to the Museum of Modern Art's landmark retrospective and exhibit back in 1955. Each day there were half-hour selections of UPA films and the auditorium floor was full of cels, storyboards and other pieces of animation art. It was an exciting time. Since then, UPA has fallen upon hard times as far as the animation-going public is concerned. Their films are hardly ever seen on the revival circuit and the prints available for 16mm rental leave much to be desired. The present generation of animation fans and scholars seem to ignore their films almost as much as the press did when their Burbank studio was torn down last year.

On Monday night, January 23rd, the Motion Picture Academy in conjunction with UPA presented a 40th anniversary tribute to the Studio. UPA hosted a reunion of their alumni prior to a screening of some of their classic films. About 80 people attended the rather low-keyed reception, which was in sharp contrast to the Screen Cartoonists' bash a few days earlier. The screening was sparsely attended and the prints were not always the best. (When are we going to be able to see a 3-D print of *Tell Tale Heart* again, or a CinemaScope print of *When Magoo Flew*?)

The panel discussion with Jim Backus, Herb Klynn, Bill Scott and Bill Hurtz was up to moderator Charles Solomon's usual high standards. In all, a pleasant evening, but one hopes that the 50th anniversary will perhaps be celebrated more in the manner of the Museum of Modern Art's more extensive exhibition almost 30 years ago.

—Harvey Deneroff



MANULI ITALY

TORONTO '84 FESTIVAL REPORT

An audience of almost 1,200 filled Ryerson Theatre in Toronto for the Awards Night at the Canadian International Animation Festival. The night belonged to Borge Ring. Ring, a Dutch animator who resembled Santa Claus, received the Public's Award and a second place in category A for the wonderful Anna and Bella . The film tells the story of two old sisters reliving their childhood with the help of photographs and wine. Its humor and sensitivity made it one of the best received films at the festival.

But after five nights of competetive screenings, there was dissatisfaction with the rest of the jury's selections. The Grand Prix went to the Polish film Chips, by Jerzy Kucia. This stark intermingling of live action and animated images in black and white was certainly art, but a far cry from some of the truly beautiful animation seen during the festival.

In category A (films longer than 5 minutes) first prize went to Paul Driessen's Spotting A Cow, an unusual explanation of how a cow gets its spots. Driessen is a talented and imaginative animator, but some of his past creations stand above this film. The judges ignored many other fine works in this category: the Russian film The Lion and the Bull by Fedor Hitruk, a moral tale and a brilliant piece of classic animation. The other Russian entry in the festival, Black and White Movie by Stanislav Sokolov, also deserved attention. Two English films, The Three Knights by Mark Baker and Skywhales by Phil Austen and Derek Hayes were equally impressive. Special Awards in this category went to Marv Newland's Anijam for "concept, execution, and just for the fun of it". This eight-minute film consisted of 15-second segments of the same character interpreted by twenty-two international animators, each oblivious to what came before or after their contribution. The only Chinese film in competition, Snipe-Clam Grapple (Yu Bang Xiang Zheng) by Hu Jinquing, won a special award for "exquisite design and animation".

Gravity, by Ferenc Rofusz of Hungary, won first prize in category B (films shorter than 5 minutes). Second Prize went to Black and White by Bedich Vaclav of Czechslovakia. Both three minute films contained messages; Gravity illustrated the struggle for freedom, while Black and White was an allegorical tale about conformity. Three American films in this category deserve special mention. Doug Miller's Machine Story gave a four-minute history of the world's inventions. This visually exciting film would certainly stand the test of repeated viewings. Sundae in New York, a hilarious clay animation musical by Jimmy Picker, featured a plethora of celebrities in a paean to the Big Apple. You Can't Teach An Old Dog New Tricks, by June Foray and Barrie Nelson, was a marvelous tounge-in-cheek satire of sexual mores. Bruno Bozzetto had two excellent entries in this category, Sigmund and Moa Moa.

The jury declined to give an award for category C (promotional films) for lack of a "clear winner". Out of the nineteen films in this category, fourteen were either Canadian or English. There were no American entries.

In category D (first films) the jury gave only a first prize for Charade by Jon Minnis of Canada. Outstanding initial efforst came from Americans Joanna Priestly (Rubber Stamp Film), Tom Guthery IV (Circle Game), Robert Anthony Doucette (Bessie and Erna), and Tanya Weinberger (Frogamorphosis). The judges chose not to encourage these animators by awarding the other prizes.

First prize in category E (films for children) went to Michael Sporn of the United States for Doctor DeSoto. This delightful film told the story of a mouse dentist and his wife who treat a hungry fox with a toothache. Imperium Beach by Marcus Parker-Rhodes of England, originally created as a pilot for a children's television series, won second prize. The jury also gave a special award for "sensitivity of concept" to the Canadian film The Boy and the Snow Goose by Gayle Thomas. Other notable films in this category were The Lone Wolf and the Nasty Cat by Karl-Gunnar Holmquist of Sweden and Insensible Princess by Michel Ocelot of France.

Over 600 films from 40 countries were entered in the Festival. 96 films were selected for final competition, with 16 countries represented. Canada, England, and the United States contributed the largest share. Moving the festival from Ottawa to Toronto resulted in a lessened feeling of community. Ryerson Theatre cannot begin to compare with the National Arts Centre, and this year's cruise paled in comparison to the picnics of festivals past. But on the whole, the festival could be called a success. Perhaps next time the rough spots will be ironed out.

Mike Riley

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ANNECY '85 from 3rd to 9th June will be celebrating not only ASIFA's 25th Anniversary but also the 25th Anniversary of the first Annecy Festival. For preliminary information contact:

JICA
BP 399
74013 Annecy Cedex FRANCE

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OVERDUE MEMBERSHIPS

The following members are in arrears with their dues. This will be the last newsletter you receive:

David Alexovich 6/84
Benjamin Chow 6/84
Ron Crawford 1/84
Sydney Crawford 1/84
Monica Kendall 6/84
Sam Kessler 1/84
Joani Pena 6/84
James Richardson 6/84
Sandy Weber 6/84
Lollie Weschler Rauch 6/84

ANIMAFILM #1

The following members should make arrangements with ASIFA Central to pick-up their copies of ANIMAFILM #1:

Ron Crawford
Sydney Crawford
Robert Edmonds
Sam Kessler
Daniel Moravec
Deanna Morse
Fritz Seegers
Art Springer

ASIFA International shipped this issue bulk, and the chapter is unable to pick up the expense of remailing them. Please contact us and let us know if you will reimburse us for shipping charges.

ILLINOIS ARTS COUNCIL GRANT INFORMATION

Chairman's Grant/ Technical Assistance Grant

$1,000.00 maximum. Useful for:

-funding a conference you need to attend
-funds to pay a technical consultant on your film project
-funds to help you complete exhibition committment you may have.

Artist's Fellowship

$1,000.-$6,000.00 maximum.

"for creative individuals who have DEMONSTRATED committment to their field within the arts." Some fellowships awarded are in these areas: film, video, music composition, visual arts. Deadline: November 1, 1984.

Individual Services Available from thr IAC

-Short term artist's residency (S.T.A.R.)
-Permanent Collection Purchase Program
-Artists registry
-Gallery space in new State of Illinois Building

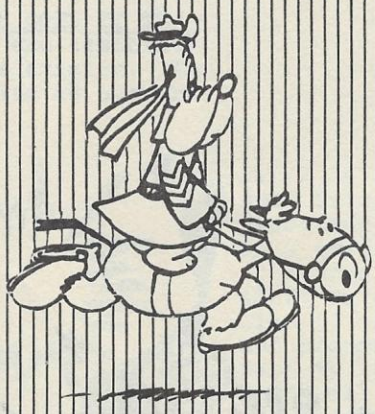
For more information on these programs and grants, contact SONJA RAE, director at 793-6750.

FELLOWSHIP OFFERED BY CENTER FOR NEW TELEVISION

A Regional Fellowship Program is being offered by CNTV. For more information call 565-1787.

ANIMATED FILM TAKES THIRD PLACE AT USA FILM FESTIVAL

The third place prize of $250 dollars went to the film, BEN'S DREAM, Directed by Dirk Wales, Rainbow Productions, Chicago in the USA short film festival held in Dallas March 23-31



FILM AND VIDEO MAKERS DIRECTORY

is published by the Section of Film and Video, Museum of Art, Carnegie Institute, for use in conjunction with the FILM AND VIDEO MAKERS TRAVEL SHEET, a monthly publication of the Section of Film and Video. The DIRECTORY is a compilation of the names and addresses of filmmakers and other individuals, and institutions, media centers, schools, production companies and distributors involved in independent film and video. The most recent edition of the DIRECTORY was published in 1979. Future plans for the DIRECTORY include making it available in the form of a regularly updated computer print-out.

The 1979 edition of the DIRECTORY is $5.00 prepaid, and the special rates fc a one-year subscription to the TRAVEL SHEET and a copy of the DIRECTORY are $10.00 within the U.S., $17.00 for Canada and Mexico, and $25.00 for other countries abroad.

Make check or money order payable to "Carnegie Institute" and send to:

Section of Film & Video
Museum of Art
Carnegie Institute
4400 Forbes Avenue
Pittsburgh, PA 15213

WHAT IS ASIFA?

ASIFA is the International Animated Film Association, founded in 1961 under the charter of UNESCO; the United Nations Educational, Scientific, and Cultural Organization. ASIFA's purpose is to promote the art of film animation as a method of communication and intenational understanding. To this end ASIFA sponsors a number of international festivals, committees, and workshops. ASIFA Central is one of the many chapters of the intenational organization and was founded in Chicago in 1974. ASIFA Central provides a forum for animators and afficionados of animation in the Midwest to discuss and enjoy the art of film animation. ASIFA Central is a not-for-profit corporation with membership open to anyone who delights in animated films.

ASIFA

C E N T R A L

CHICAGO, IL 606
OCT 10
PM
1984

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Battle Creek, MI 49015

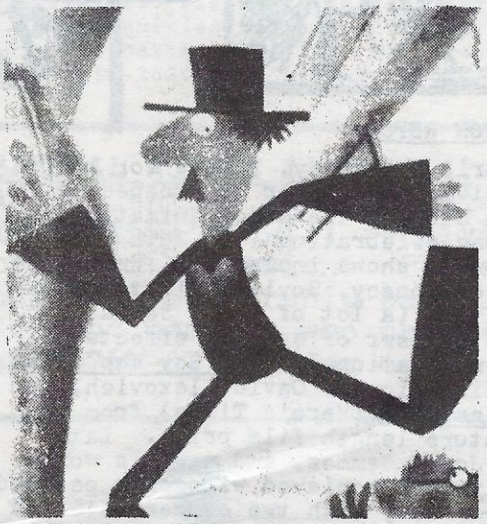
7549 N. Oakley Chicago, Illinois 60645

News

ASIFA CENTRAL

ASIFA/Central

INTERNATIONAL ANIMATED FILM ASSOCIATION
ASSOCIATION INTERNATIONALE DU FILM D'ANIMATION



TRICKFILM '85 TO PREMIERE 'ROCK AND RULE' TO CHICAGO AUDIENCES

The dates for TRICKFILM '85, the retrospective animation festival produced by the Film Center of the Art Institute, have been announced. The programs include the feature film Rock and Rule, produced by Canada's Nelvana Productions, for its Chicago premiere. The film is a sci-fi, pop music fantasy, featuring the music of Iggy Pop, Lou Reed, Cheap Trick, and Debbie Harry. The international scene will be highlighted by animation programs from: Poland, the Soviet Union, Hungary, and Romania. The Chinese feature The Monkey King, and Cuban feature Elpidio Valdes will also be screened. Two pioneers, Charles Bowers and experimental filmmaker Len Lye, will be featured in retrospectives. American animation will be represented by two Hollywood cartoon programs and a compilation of the best American animation of the '80's. Twice Upon a Time, the Lumage cut-out feature produced in San Francisco, will receive its Chicago theatrical premiere during the festival.

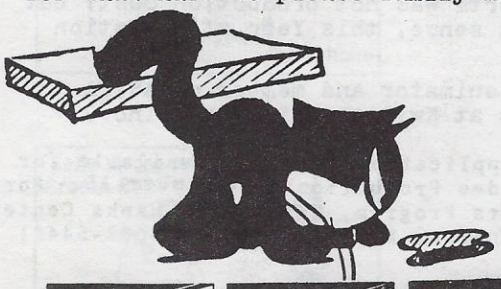
ASIFA Central served as program consultant to the Film Center. See the special TRICKFILM '85 insert for specific program details.

ART INSTITUTE SEEKS ANIMATION INSTRUCTOR

The film department of the School of the Art Institute has begun a search for an animation instructor. Candidates should have a strong emphasis in fine arts and animation, while commercial experience will not be a major consideration. Please send resumes to: Sandra Davis, Film Department, School of the Art Institute, Columbus Drive and Jackson Blvd., Chicago, IL 60603.

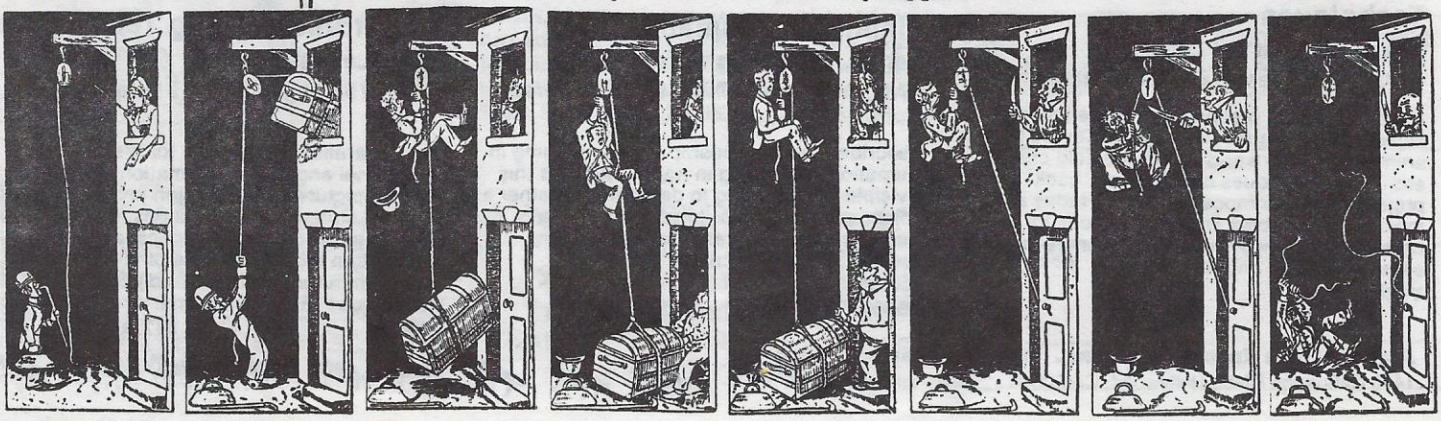
MEET GEORGE JETSON.....

"The Jetsons" will rocket back to America's TV screens starting in October. Hanna Barbera is adding 41 new episodes to the original 24 for a syndicated run of 13 weeks next month. Joe Barbera says the target audience is baby boomers and their children, "So many adults have said, "Hey, I was raised on that family," that there's a market with their children." Can those Jetson gifts for that hard-to-please family member be far behind?

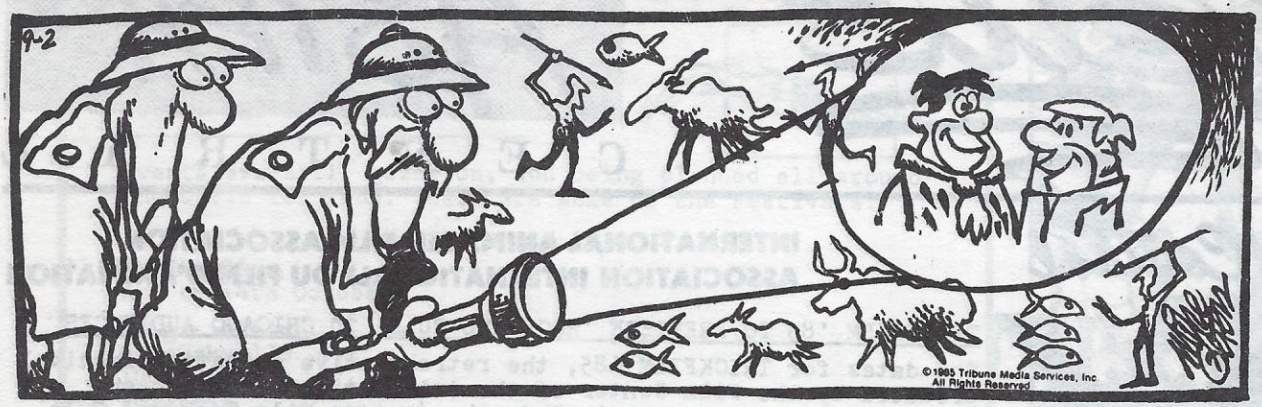


ASIFA CENTRAL TO OPEN OFFICE AND RESEARCH LIBRARY

ASIFA Central will be moving moving... from the back of Dave and Mary's apartment into the basement apartment at the same address. The move will allow us to expand our library and file space. The library will be accessable to all ASIFA Central members who wish to do research on grants, animation history, etc. We are interested in donations of office equipment and supplies, and any animation related materials. If you have something you think we might be interested in, please call 764-0776 after 6PM. Office and library hours will be by appointment.



MOTHER GOOSE & GRIMM



Animation in Twelve Hard Lessons

Robert P. Heath

1972, 142 pages, 11 x 14, illustrated, paper.

Developed as a correspondence course, each lesson terminates in written and artwork assignments. The only requirements for this course on the art of animation is a proper animation disk, with movable registration pins (that you can build yourself from the first instructions).

Y6002 $25.00

The Animation Stand

Rostrum Camera Operations

Zoran Perisic

1976, 168 pages, 5½ x 8½, illustrated, paper.

Shows how an animation camera can be used to produce animation, titling, and a variety of optical effects. Covers cameras, lenses, back-lighting, exposures, moves and fairings. Written in a paragraph-per-topic reference style, the book is excellent for teaching.

Y6001 $13.95

Scriptwriting for Animation

Stan Hayward

1977, 160 pages, 5¼ x 8¼, illustrated, paper.

This book is designed to enable you to script and storyboard any idea in a form suitable for production of an animated film. Scripts incorporate conventional drawing techniques for animation as well as numerous applications with computer-generated and scientific image presentations.

Y6005 $13.95

Basic Animation Stand Techniques

Brian G.D. Salt

1977, 240 pages, 7 x 10, illustrated, cloth.

A nuts-and-bolts presentation of the technical aspects of animation production. Covers the animation camera and stand, the field charts etc. Also, techniques of animation, back-projection, superimposed images, fades and moves. Good tables and explanations for calculating fairings, exposures, frames-to-seconds-to-feet, and more.

Y6003 $32.95

THE CHRIS BLAKE WORLD-OF-ANIMATION REPORT

In June and July I made a trip to Annecy, France for the International Animated Film Festival; and later to Budapest, Hungary to see the Pannonia Film Studio, the major animation studio in Hungary. Annecy '85 was celebrating its' 25th Year with a wide variety of retrospective shows including: Jan Svankmajer, Lejf Marcussen, 25 Years of Annecy, Soviet animation, Chinese animation, Belgian animation (a lot of Raoul Servais), and Segundo de Chomon (a Spanish pioneer of special effects). The competition was also truly international. The Boy Who Cried Wolf made in Chicago under the direction of David Alexovich, won the children's film prize. Dalias Idok (Heroic Times) from Pannonia Film Studio won the feature length film prize. Later at Pannonia I met the director, Jozef Gemmes, and saw his work. The film has a stunning painterly look achieved with oils painted directly onto cells. Pannonia was busy with two commercials and one feature length film called Cat City. The feature film will be released for international audiences later this year.

All in all, the Year of Animation has had a great effect on animators: especially in the area of international cooperation. Anijam, a cooperative film started by Marv Newland (in which animators worked in their own countries not knowing what the others were doing), was a favorite of the festival. Animajam seemed to symbolize the possibilities of animation for many of the people I talked to at the festival. Pannonia is trying to put together an exchange program for both professionals and studnets. The French and Canadian contingents held a co-production seminar, and the door has been opened to almost duty-free exchange. The National Film Board will fund 90% of the Canadian production. For independent producers here in the U.S. this is a promising idea for co-productions.

But, at the end of both visits, what I understood to be the driving force of successful efforts was not production cost; but production quality. And in that sense, this Year of Animation has brought out the best.

(Christopher Blake is a Chicago animator and member of ASIFA Central. Chris currently works at Kwilosz Animation, Inc.)

THE NEA MEDIA ARTS guidlines and applications are now available for 1986, The deadline for Film and Video Production is November 15. For more information contact: Media Arts Program, NEA, Nancy Hanks Center, 1100 Pennsylvania Ave, N.W., Washington, D.C., 20506.(202-682-5448)

Timing for Animation

Harold Whitaker and John Halas

1981, 144 pages, 7¼ x 9½, illustrated, cloth.

Describes the relationship between timing in animation and timing in nature. Applies this invisible law of timing to determine whether an object appears soft or hard, light or heavy, but also to create mood and pace. Excellent account, analysing crucial audience acceptance.

Y6009 $34.95

Electronic Imaging Techniques

Eli L. Levitan

1977, 195 pages, 8½ x 9½, illustrated, cloth.

An unparalleled reference for creative personnel engaged in animation, graphics, motion picture and television production, and also for students. Two sections, one describing conventional animation, optical and editing production techniques; the other describing new computer controlled and generated techniques. Excellent format with glossary.

Y6008 $17.95

Alan Gordon Enterprises, Inc. • Publications Division
1430 Cahuenga Blvd., Hollywood, CA 90078 Telephone: (213) 466-3561

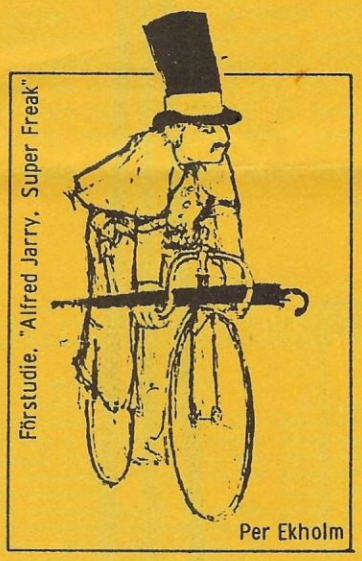
THE INDEPENDENTS a national showcase of works by independent film/video makers is now being offered by Manhattan Cable and Group W Cable of Manhattan. Contact: The Learning Channel, 1200 New Hampshire Ave., NW, Ste. 240, Washington, DC 20036. (202-331-9100)

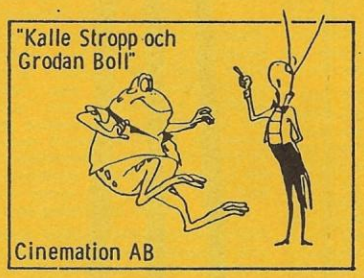
Research Info:

DONORS FORUM has a library on philanthropy and funding which artists and nonprofit arts managers will find very useful. Materials are for reference use only and contain information on technical assistance providers and workshops. The Donors Forum is located at 208 S. LaSalle St., Suite 600, Chicago, IL 60604. Hours: M-F 9-4pm.

CHICAGO PUBLIC LIBRARY CARC, Computer Assisted Reference Center allows for quick searches of funding resources and directories through a computer terminal. Users are charged per minuite of computer time. For more info. and inquiries contact: Chicago Public Library, Business/Science/Technical Department, 425 N. Michigan Ave.,11th floor, Chicago, IL 60611. Or call: 312-269-2915. Library hours: M-Th 9-7pm, Fri. 9-6pm, Sat. 9-5pm.

SPECIAL NOTICE !!!!!!!!!!
ASIFA Central members attending any programs for TRICKFILM '85 will receive a 50% discount on the price of admission. Present your local or international membership card at the ticket booth. Current members who need membership cards should call 764-0776 after 6 PM.





• *GREAT LAKES FILM & VIDEO FESTIVAL,* Milwaukee, Oct. 11-12. Open to filmmakers & videographers from IL, IN, MI, MN, OH & WI. with independently made, non-commercial films or videotapes produced after Dec. 31, 1982. $1200 in prizes. Categories: narrative, animation, documentary, experimental. Formats: 16mm & ¾". Fee: $15 per entry (includes insured return of work). Deadline: Aug. 10. Contact: Pat Tully, G.L.F.V., PO Box 413, Milwaukee, WI 53201; (414) 963-7714.

• *CINE,* the Council on International Non-Theatrical Events. Biannual competition awards Golden Eagles to "professional" films & CINE Eagles to "amateur" films. Winners are then entered in foreign festivals at the maker's expense. Final judgments made on basis of which films most "suitably" represent U.S. video/filmmakers; works which are controversial, or politically or aesthetically radical, are less likely to be selected. Entries in 16 or 35mm and ¾". Entry fees $55-$110, depending on length. Deadlines: Aug. 1 & Feb. 1. Contact: S.R. Tamhane, Exec. Director, CINE, 1201 16th St. NW, Rm 105, Washington, DC 20086; (202) 785-1136.

Films • Tapes Wanted

• *LANDMARK THEATRES* presents American classics, historical & documentary subjects & independent contemporary features & shorts on a theatrical basis. Interested in both 35mm & 16mm formats. Contact: George Konder, Film Programmer, 362 So. Salina St., Syracuse, NY 13202, (315) 475-7979.

• *LOS ANGELES INTERNATIONAL ANIMATION CELEBRATION,* California, Sept. 25-29. First event, sponsored by ASIFA Hollywood and the American Center for Films for Children, welcomes films & videos for competition in categories including shorts, commercials, PSAs, computer animation, rock videos & animation for children. Formats: 16 & 35mm, ¾" & ½". Deadline: forms & fees: July 20; film & video: Aug. 11. Works must have been completed since Jan. '83. Contact: Terry Thoren, Animation, 2222 So. Barrington, Los Angeles, CA 90064, (213) 477-6701.

• *CHICAGO INTERNATIONAL FILM FESTIVAL,* Nov. 8-24. Over 200 prizes were awarded last year; fest features 2000 entries. *Variety* covers the event extensively & has rated it as one of the top domestic festivals. Categories include feature, animation, educational, documentary, video, network TV production, local TV production, short subject, TV commercial, student, & poster. If you think you have a winner, it may make sense to enter in spite of the relatively high entry fees ($35-75). Entries accepted in 35mm, 16mm, & ¾" for video competition. Deadline: Sept. 20. Contact: Michael Kutza, Director, CIFF, 415 Dearborn St., Chicago, IL 60610; (312) 644-3400.

• *CINANIMA INTERNATIONAL ANIMATION FESTIVAL,* Portugal, November. 9th yr. for this small animation competition. Categories include films of less than 3 mins., from 3-12 mins., 12-40 mins. Last year the judges included Charles Samu of HBO. Formats: 16 & 35mm, completed within 2 yrs. No fee. Contact: Organization Committee, Cinanima, Apartado 43, 4501 Espanho Codes, Portugal; tel. 721 621.

JOIN ASIFA CENTRAL TODAY

ASIFA, the International Animated Film Association is a unique organization that promotes the art-form of the animated film. ASIFA has thousands of members worldwide: film animators, educators, journalists, and afficianados.

ASIFA Central was formed in 1975 by a group of local animators and producers. Through its screening programs, meetings, and quarterly newsletter the organization brings animation from around the world to the Midwest.

If you want to become a part of the exciting world of film animation, fill out the form below and sned it to us. We will forward a membership application to you.
Send to: ASIFA Central
7549 N. Oakley
Chicago, IL 60645

YES! I WANT TO BECOME A MEMBER OF ASIFA CENTRAL. SEND MORE INFORMATION TO:

Name

Address

City Zip

ASIFA Central News: Published by the Chicago Chapter of the International Animated Film Association. ASIFA Central is a not-for-profit arts organization registered in the State of Illinois. Information may be obtained by calling 764-0776, or by writing ASIFA Central, 7549 N. Oakley, Chicago, IL 60645.

HOWARD BECKERMAN ANIMATION INC.
45 West 45th Street, Suite 300, New York, N.Y. 10036 • (212) 869-0595

ASIFA INTERNATIONAL

ASIFA is probably the only voice of animation in the world that can speak without bias. Animators and producers engaged in solely commercial pursuits do little promotion for the medium unless it pertains to their own productions. The unions are there to look out for the average animation worker and do little to raise the banner of animation for other than union labor. Many independent filmmakers have little chance to get recognized against the entire world scene. When representatives of all of the aforementioned groups become ASIFA members they then have the possibility of collectively spreading the optimistic aspects of animation to the world at large. It is unfortunate that more people who are involved in animation or who just enjoy animation are not members of ASIFA.

ASIFA International publishes a quarterly magazine, Animafilm, which presently emmantes from Turin, Italy. This publication is the only magazine that features animation on an international scale and reports on the cultural as well as the popular aspects of the medium, in contrast to other printed matter that usually carries articles to simply satisfy the fans. Unfortunately, the high cost of production of this fine magazine may lead to its demise unless efforts are put forward to keep it going. ASIFA pays a small part of the magazines' more than $6,000 production costs. The magazine can limit its issues, or cut back on its good looks, but this say the Italian editors, "Is not what we wish to do to make Animafilm cost efficient." What would help is increased ASIFA International membership, opening the magazine to non-member subscriptions as well as offering the magazine through commercial distributors who could get Animafilm onto newsstands and into libraries and schools. It is important that ASIFA publish some sort of a periodical in order to inform its members, worldwide as well as keep animation visible to others who could help make animation more important as an art as well as an industry. Encouraging Animafilm would solve that need.

Howard Beckerman
Vice President, ASIFA International

ANIMATION PUBLICATIONS

ANIMA FILM #4 IS OUT and is recieved free by ASIFA-International members (who were members in 1984--'85 members will not get the magazine unless you send off for a copy--$3.50 with an international check or postal order payable to Compagnia del Bagatto, via Po 2, 10123 Torino, Italia) The issue features articles on Wladislaw Starewicz (aka Ladislaw Starevitch) including a detailed filmography, an interview with Frederic Back (Oscar for Crac in '82), a delightful piece on Italy's Osvaldo Cavandoli, plus festival news, book reviews, and lucasfilm's ANDRE & WALLY B. in full coler on the cover. ('85members, it takes a while for ANIMA FILM to update their mailing lists, so your subscription will start later this yr & go into '86)

ANIMATOR #11 features an interview with Richard Williams by Ken Clark. A quarterly that costs 4 pounds a yr (or 10 lbs. by air) Filmcraft, 13 Ringway Rd. Park St. St. Albans, Herts AL2 2RE, Great Britian

GET ANIMATED! is a bi-monthly that promises a "fresh look" at animation and current activities in LA. It's editor John Cawley was formerly editor of Graffitti and he plans to avoid historic articles. #1 was published in Feb. '85. Costs $7.50 a yr. GET ANIMATED, P.O. Box 1582, Burbank, Ca. 91507

ANIMATRIX is the UCLA Animation Workshop Journal and is published yearly at $2 an issue. #1 was published in Feb. '85 and it includes a Fischinger flip-book, an interview with his wife, an article on the relationship of early comic strips to early cartoons, plus articles by Frank Thomas, John Halas and others. ANIMATRIX UCLA Animation Workshop, Theatre Arts Dept., UCLA, 405 Hilgard Ave., LA Ca. 90024

CAMBRIDGE ANIMATION FESTIVAL '85
NOVEMBER 5-10

EL PRESIDENTE'S COLUMN

September is the traditional start of ASIFA's program year, and to honor the Year of Animation we welcome TRICKFILM '85. ASIFA Central provided the necessary impetus to get the festival planning started, and suggested many of the programs that will be featured. We are pleased to be part of this Chicago tradition, and hope that all members will attend.

Part of ASIFA Central's ongoing work is to bring quality animation to Chicago audiences, particularly through co-operative agreements with other organizations. In our ten years of existence we have worked with groups such as Chicago Filmmakers and the Animation Departments of Columbia College and the U of I. I am proud to say that ASIFA has brought some of the best animation ever made to Chicago audiences, often under harsh financial considerations.

The task of running a non-profit arts organization is not easy. In essence it is a labor of love, for the people who labor for ASIFA love animation. Some of us are filmmakers, others just afficianados; our common thread is an interest in the animated film.

ASIFA has accomplished much in ten years, and our plans and dreams for the future are exciting. But there will be no future without the help of our members. I would like to see more of our members attend the programs. Your physical presence is an important affirmation of all the hard work that's done. I would like our members to boost the organization with their friends and peers. You need to sell ASIFA! By expanding our membership we can increase our effectiveness. I would like to see more volunteers to help ease the burden of administrating ASIFA. There is no end to the work that needs to be done.

Last year the organization slowed down to give some of us a breather. It was a time for retrospection and analysis. What are we doing right, and how can we improve on it? Much of our energy was spent organizing TRICKFILM, which we saw as Chicago's contribution to the spirit of the Year of Animation. I would like to see that spirit live on and flourish. I hope our members will help me to achieve that goal.

The best to all in this Year of Animation, 1985.

David Daruszka
President

The Animated Film

Ralph Stephenson

1973, 206 pages, 5¼ x 6¼, illustrated, paper.

This compact little volume identifies all the key players in the history of animation, up to the present. Covers all major countries and styles — from Disney to Zagreb, and from cartoons and puppets to avante-guard and computer animation. Good bibliography and filmography.

Y6007 $5.95

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The Complete Kodak Animation Book

Eastman Kodak Company

1983, 192 pages, 8½ x 10, illustrated, paper.

An excellent and comprehensive overview of the 76 years of animation, from the history of animation to animation techniques and how they are accomplished. From a survey of worldwide production, to careers in the industry and some basic do-it-yourself exercises.

Y6010 $17.95

Animation Is Booming With Move To Video

By ALJEAN HARMETZ
Special to The New York Times

HOLLYWOOD, April 30 — Like Cinderella in the 1950 Disney movie, animated feature films have long been stepchildren, at least to the movie industry.

The industry's disdain was a matter of economics. Full-length movies starring pen-and-ink poodles or princes cost as much as equivalent live-action films, but most ticket buyers paid half-price and theaters were empty after 9 P.M.

The economics have now changed, causing a sudden flurry of animated feature films. "The Care Bears Movie" and "The Secret of the Sword" are currently at neighborhood theaters. Marvel Comics and Sunbow Productions are preparing "Transformers," a feature based on a syndicated television series of the same name about robots that turn into airplanes and trucks.

Walt Disney Productions, which has averaged one animated film every three or four years, intends to make an animated feature every 18 months. Filmation, a division of Group W, has announced 13 movies based on classic children's stories. "The New Adventures of Pinocchio," the first of Filmation's "New Classics Collection," is now in production.

Tom Wilhite, an ex-head of production at Disney, is producing "The Brave Little Toaster" about five appliances left alone in a summer cabin. Even Steven Spielberg has got into the act with "An American Tail," a $6.5 million movie about a family of immigrant mice.

Never Wear Out

This magical beanstalk growth has been sowed by the video-cassette recorder and the serendipitous discovery that consumers rent movie cassettes for themselves but buy movies for their children. In addition, there is always a new generation of children to watch animated films.

"Video cassettes help pay the cost of production," said Lou Scheimer, president of Filmation. "A few years ago that market didn't exist. Our 'Masters of the Universe,' a television show that can be recorded off the air free, has, incredibly, sold over 300,000 video cassettes."

Mr. Wilhite said: "Children will watch a tape 20 times. So video cassettes are attracting a lot of companies into the animation business."

Eight of the 50 best-selling cassettes of 1984 were animated films. Bill Mechanic, Disney vice president of pay-television, said Disney sold more than 600,000 cassettes of its Limited Gold series of cartoons last Christmas at $29.95 apiece.

Video cassettes are not the whole answer to the growth of animated films. "Care Bears," "Transformers" and "Secret of the Sword," starring He-Man, She-Ra and the Masters of the Universe, are symbols of a new trend toward movies and television programs being created as advertisements for toys. The stars of cartoons — from Mickey Mouse to the plump mouse Mrs. Brisby in "Mrs. Brisby and the Rats of NIMH" — have always been heavily merchandised. But General Mills's Care Bears, Hasbro-Bradley's Transformers and Mattel's Masters of the Universe are toys that have become movies to sell more toys.

"The toy industry is designing children's television and films that are nothing more than sales pitches for products," said Peggy Charren, president of the consumer group Action for Children's Television.

"Most animated product is a billboard to sell toys," said Don Bluth, who created Mrs. Brisby and is now animating "An American Tail" for Mr. Spielberg. "There is no art to it."

Saturday-morning television animation costs $10,000 a minute. Disney animation — which is much more carefully crafted — costs $100,000 a minute. Disney's "Black Cauldron," a saga of Welsh legends that will be released next summer, has been in production for eight years and, according to Jeffrey Katzenberg, chairman of Walt Disney Productions, has cost $20 million.

Every Christmas Disney rereleases one of its old animated features. Often the movie makes more money than it did the first time. "Pinocchio" was one of the few box-office successes last Christmas.

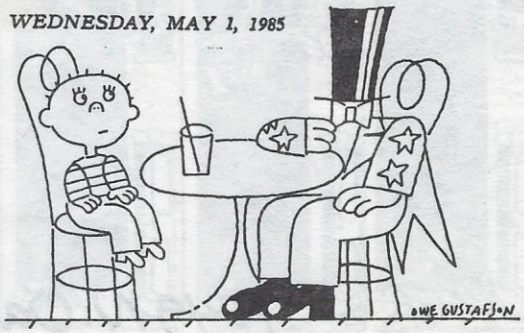
Disney has filed suit against Filmation because seven of Filmation's projected New Classics, including "Bambi: Prince of the Forest" and "Snow White and the Seven Dwarfelles," are what Mr. Katzenberg calls "ripoffs" of Disney films.

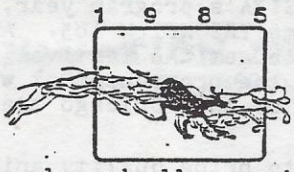
"Their suit is nonsense," said Filmation's Mr. Scheimer. "We're doing continuing stories on properties that are in the public domain."

How animated films will do theatrically in 1986 and 1987 when theaters will be crowded with them is open to question. However, the $4 million "The Care Bears Movie," which uses upscale television animation, has been a surprise success. "To the 2- to 7-year-old, the Care Bears are like Redford and Streisand," said Samuel Goldwyn Jr., who picked up the movie for distribution after it was turned down by most major studios. He said that the movie will sell $20 million worth of tickets despite the fact that interest in the Care Bears, who have names like Funshine, ends by the time children turn 10.

"The Secret of the Sword," which cost $2 million and consists of three half-hour television programs stitched together, is faring less well. Mr. Scheimer said he was planning a high-budget movie starring He-Man for the summer of 1987.

THE NEW YORK TIMES, WEDNESDAY, MAY 1, 1985





1985 : THE YEAR OF ANIMATION

Events are still going on, and being planned all around the world for 1985. Here are some of the Festivals:

VARNA '85
7th to 14th October

Bulgariafilm
Rakovsky 135
1000 Sofia
Bulgaria

CAMBRIDGE ANIMATION FESTIVAL (director: Irene Kotlarz)
5th to 9th November

6 St Edwards Passage
Cambridge

LEIPZIG FESTIVAL (ANIMA FOR PEACE)
23rd to 28th November

Chadowieckistr 32
1055 Berlin
DDR

Further details of these later festivals will follow but please contact them direct in the meantime if you need further information.

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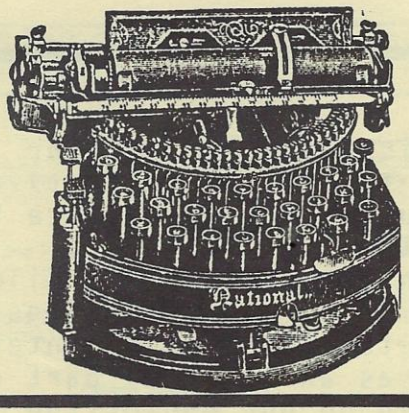
ASIFA/Central

INTERNATIONAL ANIMATED FILM ASSOCIATION
ASSOCIATION INTERNATIONALE DU FILM D'ANIMATION
МЕЖДУНАРОДНАЯ АССОЦИАЦИЯ МУЛЬТИПЛИКАЦИОННОГО КИНО

CHICAGO, IL SEP 24 PM 1985 606

Jim Middelton
107 N. 27th St.
Battle Creek, MI 49015

7549 N. Oakley Chicago, Illinois 60645



ASIFA NEWS

MIDWEST CHAPTER — INTERNATIONAL ANIMATED FILM ASSOCIATION

7549 N. OAKLEY CHICAGO, IL 60645 — SPRING 1985

Volunteers Needed for ASIFA Central

The following positions are available on a volunteer basis:

Newsletter Editor
Responsible for writing and layout of the quarterly newsletter. Writing and keyline abilities required.

Program Director
Work closely with the Board of Directors to plan and implement animation programs. Extensive knowledge of animated films desired, access to daytime telephone helpful.

Membership Coordinator
Responsible for maintaining contact with current members, and implementing programs to increase membership. Outgoing personality important.

Publicity Director
Responsible for all public relations for ASIFA Central and its programs. Outgoing personality, writing abilities, knowledge of public relations, and access to daytime telephone required.

If you are interested in any of these positions please contact ASIFA Central at 764-0776.

International Dues Increased

ASIFA International recently announced a dues increase for International members from $10. to $12. These dues are included in the amount paid to ASIFA Central which the chapter remits to the International. International memberships will now be $22. per year to cover this increase. All other membership fees will remain the same.

Japanese Animation

ASIFA members recently received information on a Japanese animation program screened at Chicago Filmmakers. If you are interested in more information about Japanese animation programs in Chicago, contact Doug Rice at 262-2916. Rice, a local comic artist, has been programming animation with a group of afficianados at local Sci-Fi conventions, and every 4th Saturday at Columbia College.

Information and Services Available to ASIFA Members

If you are an independent animator, ASIFA Central offers a variety of services and information as part of your membership. We have materials on grants and proposal writing, information on film festivals and distribution, and books on scriptwriting and other phases of the filmmaking process. We also offer consultant services for your project. Contact ASIFA Central at 764-0776 for more information.

PRESIDENT'S COLUMN.....

1985, the Year of Animation, passed through Chicago with a whimper instead of a bang. Despite our high hopes for the TRICKFILM Festival at the Art Institute, it turned out to be a frustrating experience for ASIFA. We concentrated all of our efforts towards the festival, suspending our usual programming. Our function was to help the Film Center in planning the programs, assist in promoting the screenings, and help with writing the program notes. In return, the Film Center was to promote ASIFA and the Year of Animation as an integral part of the festival. I am proud to report that we held up our end of the bargain, and am sad to report that Film Center did not. What we did experience was an almost total lack of cooperation and communication, that has left us skeptical about any future ventures with the Film Center. To make matters worse, the Film Center did an inadequate job of promoting the festival: the result was painfully small audience turnouts for the screenings. That is the most tragic part of this story. Many Chicagoans and animation enthusiasts missed a unique opportunity to see some quality animation. Those of us who did attend the screenings can share the frustration over the lost opportunity to bring animation to a wider audience.

For the last two years ASIFA Central has been pretty much of a one man show. I have served as program director, newsletter editor, publicity director, and so on. The result is that I am slowly, but surely, burning out. To prevent from being turned into a crispy critter I am relinquishing all of those jobs, save the Presidency. This is the last newsletter I will publish; and it may be the last one period unless we have volunteers to help share the burden. So my fellow members, its up to you to make this a real volunteer organization. The job openings are lisited in this newsletter, so get with it!

On the positive side, its a new year and we are gearing up for some great programs. The months since TRICKFILM have not been idle ones. We have lined up the ASIFA San Francisco reel (actualy on videtape) for a screening in late April at Columbia College, the Tourneee of Animation at the M&R Theatres in May, and the ASIFA East reel for two showings in June at Chicago Filmmakers. There will also be a spectacular members-only picnic this summer (with a swimming pool!). The Board of Directors will meet soon to discuss future programs, and your suggestions and comments are always welcome.

I would again like to stress the importance of member participation in the organization and its programs. ASIFA Central is a volunteer organization, and needs the help of its members if it is to continue as a effective organization. See you at the next program.

David Daruszka

Back Issues of Animafilm Sought

Member Bob Scully is interested in purchasing any past copies of Animafilm. Please contact him at 871-5525.

Igor The Answering Machine Takes All Calls

Don't be surprised if Igor the synthesized voice answers the phone when you call ASIFA Central (764-0776), just be polite and leave a message.

LOS ANGELES INTERNATIONAL ANIMATION CELEBRATION

WINNERS

FILMS OVER 30 MINUTES IN LENGHT
1st Prize WARRIORS OF OF THE WIND (Japan) Kazuo Komatsubara
2nd Prize GWEN (France) Jean-François Laguionie

COMPUTER ASSISTED ANIMATION
1st Prize TONY DE PELTRIE (Canada) Philippe Bergeron, Pierre Lachappele, Pierre Robidoux, Daniel Langlois
2nd Prize QUEST A LONG RAY'S JOURNEY INTO LIGHT (USA) Michael Sciulli

FILMS BETWEEN 15-30 MINUTES IN LENGHT
1st Prize PARADISE (Canada) Ishu Patel
2nd Prize SILAS MARNER (Great Britain) Alison de Vere

FILMS BETWEEN 5-15 MINUTES IN LENGTH
1st Prize ANNA AND BELLA (The Netherlands) Borge Ring
2nd Prize CARNIVAL (Great Britain) Susan Young

FIRST ANIMATION WORK INTENDED FOR PUBLIC EXHIBITION
1st Prize JAC MAC AND RAD BOY GO! (Usa) Wes Archer
2nd Prize ONE HUNDRED YEARS (Sweden) Max Andersson

FILMS UNDER 5 MINUTES IN LENGHT
1st Prize SUNDAE IN NEW YORK (Usa) Jimmy Picker
2nd Prize THE WRECK OF THE JULIE PLANTE (Great Britain) Stephen Weston/ Tylor Grant
Special Jury Award for Technical Archievement: CONVERSATION PIECES. LATE EDITION (Great Britian) Peter Lord/ David Sproxton

ANIMATION INTENDED FOR CHILDREN
1st Prize SOUND OF SUNSHINE. SOUND OF RAIN (Usa) Eda Hallinan Caroline M. Heyward (Dir.)
2nd Prize TEACHER HAZE (Sweden) Peter Cohen, Olof Landstrom
CURIOUS GEORGE (Usa) John Matthews

ANIMATION PRODUCED FOR PROMOTIONAL PURPOSES
1st Prize DINO ALLEY (Usa) Charles and Stephen Chiodo
2nd Prize ONE CAL "SWEET NOTHING" (Great Britain) Richard Williams Russel Hall

OVERALL CELEBRATION GRAND PRIZE WINNER:
ANNA AND BELLA (The Netherlands) Borge Ring

VARNA 85

VARNA, BULGARIA OCT.7-14,1985
FOURTH WORLD ANIMATION FESTIVAL

The GRAND PRIX THE GOLDEN KOUKER
is awarded to the Soviet film *FANTASIES* Director Priit Pärn. For the brilliantly proven possibilities of the art of animation to fly beyond all bounds of fantasy, enchanting both children and elders.*
* *Pour la façon dont il a montre avec genialite que l'art d'animation peut superer toutes les frontieres de la fantasie, pour emerveiller les enfants, et les adultes.*

AWARDS IN THE DIFFERENT CATEGORIES
Category I — First Prize — *THE SLAVE BEING BORN* — France, director Bruce Kreps
Second Prize — *DILEMMA* — Czechoslovakia, director Pavel Koutsky
Category II — First Prize — *BROKEN DOWN FILM* — Japan, director Osamu Tezuka
Second Prize — *TIP TOP* — Canada director Paul Driessen.
Category III — First Prize — *WE CALLED THEM MMNTAGUES AND CAPULETS* — Bulgaria, director Donyo Donev
Category IV — First Prize — *CURIOUS GEORGE* — USA, director John Metthews
Category V — First Prize — *A TALE OF THE ROAD* — Bulgaria, director Henri Koulev
Category VI — First Prize — *STARLORE* — USA, director Faith Hubley
Category VII — First Prize — *LIGHTS BEFORE DAWN* — Hungary, director Swandor Bekeszyi
Two Diplomas of Merit — *TWILIGHT* — USA, director Bronnimann and Dorsey, and *HOW CALM IT IS* — Portugal, director Alvaro Feijo-ABI

The **CIFEJ Award** is conferred on the film *SINGING COWBOYS* — Bulgaria, director Proiko Proikov — For its humoristic interpretation of the actual problem "Child-TV" in an understandable and entertaining manner as well, and for its parrodying attitude towards the traditional commercial film. **
** *Pour son interpretation comique du probleme actuel de la television pour enfants, d'une facon compreensible ed divertante, et son attitude de parodie du film commercial traditionel.*
The CIFEJ Medal goes to *Suri NORSTEIN*. For the higly artistic work and for his entire contribution to the animated film for children and juniors. °
° *Pour son travail de haute qualite artistique presente a travers le retrospectif et sa contribution globale au cinema d'animation pour enfants.*

ASIFA Special Award Given for the first time to **Kihachiro Kawamoto.** °°
°° *Le Prix Special de l'ASIFA a ete assigne pour la premiere fois a* **Kihachiro Kawamoto.**

ASIFA EAST ANIMATION AWARDS 1986

BEST FILM
THE AMAZING BONE, Michael Sporn Animation Inc.

DIRECTION
1ST THE RUG, Maureen Selwood
2ND STAMP FACTORY, Harold Friedman Consortium Ltd.; Arnie Wong
3RD NICKELODEON BREW, Edward Bakst

ANIMATION
1ST COMINGS & GOINGS, Ink Tank, Ed Smith / VANZ KANT DANZ, Will Vinton Productions Inc.
2ND STAMP FACTORY, Harold Friedman Consortium; Arnie Wong
3RD RIVER LETHE, Amy Kravitz

DESIGN
1ST THE RUG, Maureen Selwood
2ND RIVER LETHE, Amy Kravitz
3RD VANZ KANT DANZ, Will Vinton Productions Inc., Barry Bruce

CONCEPT
1ST CAT AND MOUSE, Colossal Pictures, Flicks Films Inc.
2ND CHICKEN, Ink Tank, Nigel May and Rick Sear
3RD BOOKMAN, Ink Tank, Bozell & Jacobs/ Minnesota

SOUNDTRACK
1ST COMING & GOINGS, Ink Tank, Bruce Knapp
2ND CAT AND MOUSE, Colossal Pictures; John Morgan (music), Gregory Lewis (voice), Rich Childs (editor)
3RD THE ART LOVER'S FANTASY, John Gati / ALL ABOUT THE STATUE OF LIBERTY, Gannett Productions Inc., Bruce Coughlin (music)

STUDENT FILMS
1ST HOUSECATS, Peg McClure
2ND THE SNOW WOMAN, Steven Subotnick / HENRY VIII, Susan Tremblay / THE ADVENTURES OF ARTSO, Christopher Davis
3RD METANOIA, Janet Alexander

HONORABLE MENTION:
PIERRE, John R. Dilworth
SNOWCONES, David Bastian

NISSAN PRESENTS
FOCUS
NISSAN MOTOR CORPORATION IN U.S.A.

ANIMATED/ EXPERIMENTAL FILM

Finished 16mm film. $4,500 awarded in cash prizes. First place winner receives a new Nissan Sentra. SPONSORED BY UNIVERSAL PICTURES. Board of Judges: John Canemaker, Ed Hansen, Faith Hubley, Chuck Jones, Jay Sarbry.

COMPETITION DEADLINE: May 2, 1986

Get a complete set of rules from your English, Film or Communications Department. Or write to: FOCUS, 1140 Avenue of the Americas, New York, New York 10036. (212) 575-0270

*The entry you submit must have been produced on a non-commercial basis while you were enrolled in a U.S. college, university, art institute or professional film school.

Studio Profile
(This is the first in a series of profiles on local animation studios and animators.)

Goodrich*Animation is a small, energetic studio that is adjusting to the changes sweeping the animation industry in Chicago. Those changes can be summed up in one word: video. Most of the special effects, or "razzle dazzle", that was previously produced by artists on film, has moved to video. The major production and post-production houses have aquired expensive computer graphics systems that now do this work. Diane Kenna, owner of Goodrich, has had to look to other areas for business, "It is difficult to underbid the bigger houses on this type of work, and that means I have had to be open to other options." These options include trailers for movie theatres, such as the "Season's Greetings" trailer that was screened in local theatres during the Christmas holidays. "It was a great project, and a lot of fun to do. Its not very often you get work where you have creative control; and it was chartacter animation, something that we specialize in", noted Diane. The studio is currently working on another trailer for the same client. This work has supplemented the studio's base of commercials for the broadcast telelvision market.

Diane sees character animation as the focus for her studio, "We can provide middle-market clients with a service that fits within their budget. We were slow to move from industrial-type films to broadcast, and I decided to specialize in character animation. I feel that it makes us unique. We have done computer work and I won't turn it down, but we really enjoy doing character animation. I have a close- knit team of people who work well together, and that atmosphere is important to the quality of work we turn out." Currently on staff are animators Mike Nickelson, Ken Lockwood, and Production Manager Rick Pukis.

Another area Goodrich*Animation has moved into is the "Kid-Vid" market, including work in the home video market for Golden Books Encyclopedias. Diane is enthusiastic about the prospects, "I have always wanted to do children's animation, and that market is opening up in both broadcast television and home video. I see it as a good opportunity to expand our work in character animation." The staff is excited about this new work on the horizon, including a possible cartoon series for television. "We were contacted by a local producer who had an idea for a cartoon series called "Wiremen". He had been to Hanna Barbera and other major studios who wanted to see more development before they would commit themselves to anything", Diane said. Goodrich has completed character development from the producers thumbnail sketches of the tiny magical creatures. "We are putting together a three minute sample to help sell the project, and will act as creative supervisors for the series. "Wiremen" is the kind of work I would like to concentrate on. Fun projects like this keep the creative juices flowing. We will continue to do the bread-and-butter broadcast commercial work, but I also see us moving more in the direction of children's video and specials."

BASIL OF BAKER STREET REPORTED BEHIND IN PRODUCTION as many of the key animators on the main characters are said to be generally younger & less experienced than the animators who worked on **BLACK CAULDRON**. Get Animated! states "The director's reasoning is, that allegedly, they didn't want animators from **THE BLACK CAULDRON** working on key characters."

MICKEY MOUSE CEL FROM BAND CONCERT SELLS FOR $24,200! and a cel from Snow White went for $9900. At Christie's Auction House in N.Y.C. this December.

THE WALTER LANTZ STORY BY JOE ADAMSON. A well illustrated biography, hardcover, 254 pages. G.P. Putnam's Sons, NY, nice light reading.

DISNEY'S WORLD BY LEONARD MOSLEY. A critical study that goes into some detail about the strike, his temper, his attitudes about sex, financial problems, successes, etc. 330 pages of solid reading. Hardcover, $18.95, Stein and Day, Briarcliff Manor, NY.

ANIMATO MAGAZINE, A QUARTERLY, featuring news, reviews and interviews. $7 a year (sample issue $1.50). Send checks payable to: Mike Ventrella, PO Box 1240, Cambridge MA 02238

PEG BAR NO. 4 IS OUT and features a limited edtion cover and 32 pages of news and ads from the Vancouver Society of Independent Animators. Articles are on a studio in Japan, Marv Newlands' impressions of Hiroshima Festival (& wild drawings), Yoji Kuri, Jimmy Picker Workshop, etc. $15 (Canadian) a year for subscription (membership in the society includes 24 hour access to their cooperative studio and equipment and is $40 a year). Contact: PEGBAR, Box 3014, Vancouver, B.C. Canada V6B 3X5 (604) 921-8680.

The current issue of SIGHTLINES (Winter 1985/86) is a special animation issue, guest edited by John Canemaker.
The quarterly, published by the Educational Film Library Association, contains several informative articles including: "Disney Today" by Charles Solomon, "Animation, Tools & the New Technology" by Jim Lindner, "Contemporary Japanese Animators" by Charles Samu, a career biography of experimental filmmaker James Whitney by William Moritz, and "Teaching Animation Production at NYU" by Richard Protovin, as well as the magazine's regular columns, including Canemaker's animation column. SIGHTLINES is $3.50 and may be purchased from:

Educational Film Library Association
45 John Street
Suite 301
New York, N.Y. 10038

Clarence Nash, the voice of Donald Duck for 50 years.....at 80, February 20, 1985.

Wolfgang (Woolie) Reitherman, one of Disney's original "nine old men" who directed such films as The Jungle Book, The Rescuers, and 101 Dalmations.....at 75, May 22, 1985.

ZAGREB'86

INTERNATIONAL FILM PROGRAMS

ACCOUNTING OFFICE
49 VICTORY PLACE
EAST BRUNSWICK, N.J. 08816 U.S.A.
TEL. (201) 254-6155

7th WORLD FESTIVAL OF ANIMATED FILMS TO BE HELD IN ZAGREB, YUGOSLAVIA, JUNE 23rd-27th 1986

One of the major animation events of 1986 will be the Festival in Zagreb. This is an ASIFA sponsored event, which is competitive, and gives major prizes that are highly valued. Films are selected by an international selection commission, and judged by a prestigious international jury. Please read the entry forms for further details about eligibility. Films that were entered in last year's ANNECY Festival may be entered this year in Zagreb (since there were no American prize winners in Annecy).

SPECIAL INFORMATION FOR U.S. ENTRIES
READ CAREFULLY

For the 6th time we will be serving the Festival by collecting the American entries and making one group shipment, which is promised to arrive before the deadline. There will be no increase in fee for this service this year. Since the films must be sent to Zagreb in mid-March please act quickly, as follows:

1. Complete the enclosed entry form in triplicate. If you are entering more films, you can xerox this form. Send two copies directly to Zagreb by airmail. Return the third copy with the film as indicated below.

2. Send your film(s) with the triplicate copy of the entry form to International Film Programs at the East Brunswick address indicated above via UPS OR PRIORITY MAIL INSURED. If you want specific confirmation of arrival, enclose a stamped, self-addressed post card.

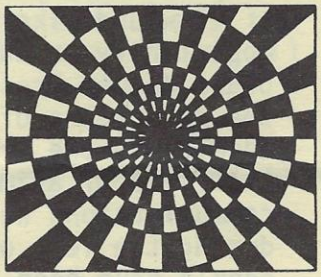
3. Make a check or money order payable to INTERNATIONAL FILM PROGRAMS as follows:

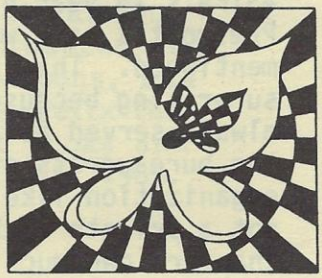
16mm ENTRIES from one source - $20.00 for the first film, $10.00 for additional films.
35mm ENTRIES - $35.00 for the first film, $20.00 for additional entries.

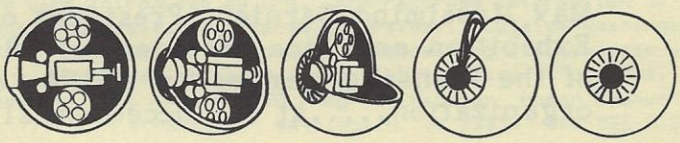
There is no entry fee for the Zagreb Festival. This handling fee covers shipping costs to the Festival and back, customs clearance, and return of the film to you by insured method. Films sent directly to Zagreb by individual would cost more, especially with return customs fees. Zagreb will notify successful entrants that their films have been selected by late April. All films will be returned in late July after the Festival.

Please hurry if you plan to enter, and GOOD LUCK!
Note: All applicants will receive information about the Festival after the event. Also filmmakers whose work is accepted for competition, who plan to personally attend the Festival, will have their meals and hotel stay paid for by the Festival.

• *SINKING CREEK FILM CELEBRATION,* June 10-5, Nashville. Since 1970 this event, held at Vanderbilt University, has provided an intensive lab atmosphere in which filmmakers & students gather to celebrate documentary, dramatic, experimental & animated independent filmmaking. Mary Jane Coleman, the festival's founder & director, guides the program with a vision & enthusiasm that has sustained and expanded the event each year. One main feature is the $7,000 in cash & equipment awards for the categories of young filmmaker, student & independent. Two years ago the competition expanded from a 30-min. to a 60-min. max. running time & in 1986 the competition will, for the first time, invite feature films (over 60 min.) According to Coleman, this signals Sinking Creek's intention to "recognize the major growth in independent features & allow for that in the competition and in the workshops." The workshop component accounts for much of the activity at Sinking Creek. Again, these technical and professional forums will be geared towards larger formats and budgets in addition to the traditional beginning workshops that, says Coleman, "will hopefully be helpful to all filmmakers." The event also highlights the work of an individual filmmaker, with that filmmaker present. Last year, Jackie Raynal, David Williams & Cecile Starr of the Women's Independent Film Exchange were featured. Judges were Kelly Coleson from the Hirshorn Museum, Ron Green, chair, Ohio State Film/Video dept. & noted filmmaker & photographer Willard Van Dyke. Entry fee: $8-$30. Deadline: April-May 2. Contact Mary Jane Coleman, Dir., Sinking Creek Film Celebration, 1250 Old Shiloh Rd., Greenville, TN 37743; (615) 638-6524. For info regarding festival attendance, contact Sarratt Student Center, Vanderbilt Univ., Nashville, TN 37240. Campus housing available.







INTERNATIONAL NEWS.....

ANIMAFILM Changes

The official magazine of ASIFA will no longer be published as a quarterly magazine due to cost increases. The slick magazine will come out once-a-year, and a smaller newsletter-style publication will be substituted for the other issues.

Year Of Animation Termed Success

Honorary International President John Halas assesment of the Year of Animation appeared recently in a letter to the local chapters. He listed the many achievements, including the Hiroshima Festival, the establishment of an ASIFA chapter in Spain, and a multitude of festivities from around the world.

A Special Thanks to Prescott Wright

I would like to take this opportunity to thank International Board Member Prescott Wright for the many years of hard work he has devoted to the organization, and to the field of animation. In the communications we have recieved during the Year of Animation many people have been given accolades for their distinguished work over ASIFA's 25 year history. Prescott's name was never mentioned. This is not be surprising because Prescott has always served as a gadfly; pushing the bureaucrats of ASIFA to run the organization like a business, and not a private club. The American chapters owe much to his dilligence and fortitude, and the omission of his name is an example of the petty politics that still infest the International. His presence and voice will be missed, and the organization is diminished by his departure. Thank you Prescott!

David Daruszka, President

ASIFA WORLD

BY

HOWARD BECKERMAN
Vice President ASIFA International

Animafilm, the magazine that is sent to all international members, will begin appearing as a bulletin three times a year with little or no illustrations. At the end of the year a slicker edition will be produced, much like the old Animafilm replete with sketches and photos. This direction has been decided by international president Raoul Servais in the light of the heavy expenses attached to the publication of such journals today. The less ambitious bulletins will lack the gloss of the earlier issues but will hopefully contain just as much important and interesting information.

ASIFA International voted last year to create a special award and offer it to an outstanding animation artist at festivals that the organization sanctions. The first such prize went to Japanese artist Kihachiro Kawamoto for his magnificent contribution to the world of animation. The presentation took place at the end of the festival in Varna when it was given to Kawamoto by Nicole Salomon. It was noted that Mr.Kawamoto managed to express his high degree of creativity and imagination in his jewel-like films without official support, a condition that varies from country to country.

The ASIFA Board set up a committee to report on the possibility of the organization co-sponsoring a television series or special with some private production company. Adrian Petringenou of Romania and Robert West of the U.S. are presently investigating this intriguing idea.

Membership in ASIFA International costs a little bit more but allows you to participate in elections, board meetings and to receive the Animafilm bulletins. It also means that your support will guarantee the furtherance of ASIFA, the only voice that animation has in the international scene.

OBITUARIES.....

Bill Scott, co-producer of Rocky and Bullwinkle, head writer of the show, and the voice of George of the Jungle, Bullwinkle, Dudley Do-Right, and Mr. Peabody. Scott was past president of ASIFA Hollywood and past Board member of ASIFA Intl. Bill Scott was a strong supporter of ASIFA, and greatly admired by all whos' lives he touched.....at 65, Nov. 30, 1985.

Max Massimino Garnier, President of the Lucca International Animation Exhibition and Vice President of ASIFA International. Garnier was one of the founding members of ASIFA, and a commanding presence in the organization.....at 61, December 21, 1985.

LOCAL ANIMATION PROGRAMS.....

APR 2 6 1986

"ANIMATION BY THE BAY" - ASIFA SAN FRANCISCO REEL - [redacted] - COLUMBIA COLLEGE - 600 S. MICHIGAN AVE. - 6PM - ROOM 921

A video compilation of animation produced by members of the San Francisco ASIFA chapter, including independent and commercial work. Program is free and open to the public.

19TH TOURNEE OF ANIMATION - FRI. MAY 2-9 M&R FINE ARTS THEATRE 418 S. MICHIGAN AVE.

The Tournee is the premier collection of animated shorts on the theatrical circuit. The seventeen films were chosen from amongst the winning entries at a variety of ASIFA sponsored film festivals, including 1986 Acacademy Award winner "Anna and Bella". An evening of great animation that is not to be missed!

ASIFA EAST ANIMATION FESTIVAL - FRI. & SAT. JUNE 13 & 14 CHICAGO FILMMAKERS 6 W. HUBBARD ST. - 7PM

This annual competition draws entries from around the country, and is an excellent showcase of current independent and commercial animation. The audience will vote on their favorite films, and cash awards will be given to the winning filmmakers. Discount admission for ASIFA Central members.

CHUCK AMUCK - SAT. MAY 31 - MUSIC BOX THEATRE, 3733 N. SOUTHPORT

This collection of vintage Warner Brothers cartoons showcases the talent and irreverent sense of humor of director Chuck Jones. An all new compilation which has never been shown in Chicago.
1:00, 3:15, 5:30, 7:45, 10:00

ODDS AND ENDS.....

Attention All Bozos

Larry Harmon, creator of Bozo the Clown cartoon, is looking for Bozo Babies - animated clowns to join the Bozo family. The winning artist receives $500. and licensing fees. For rules write: Bozo Babies, 650 N. Bronson Ave. Los Angeles, CA 90004.

Joe D. Oriolo, creator of Casper the Friendly Ghost and producer of the later Felix the Cat cartoons for Trans-Lux. He produced and directed over 1000 cartoons, and was the artist for the Felix the Cat and Casper comic books and strips.....at 72, Dec. 25, 1985.

Distributor looking for independent video and films to distribute world wide. Contact: Bob McHatton at Tower Productions, 3002 Hennepin, Minneapolis, MN 55407.

Call for writing and graphics for the Experimental Film Coalition Newsletter. Black and white graphic artwork, reviews of films, articles, technical notes, and regional reports of interest to experimental filmmakers are wanted. Contact: Dawn Wiedemann, Newsletter Editor, Experimental Film Coalition, Studio 224, Noyes Cultural Center, 927 Noyes Street, Evanston, IL 60201.

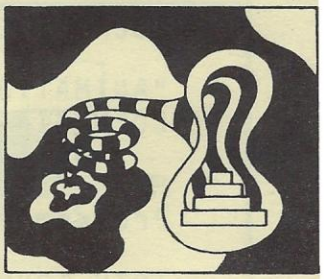
ANIMATOR ROGER KUKES has announced the publication ot THE ZOETROPE BOOK. This 136 page paperback offers detailed information on the building of durable zoetropes using inexpensive materials, and suggests many ways to create exciting motion picture strips. Heavily illustrated, this is a great hands-on guide to the art of animation for kids, teachers and film buffs. Copies can be obtained for $14.50 from Klassroom Kinetics, 3758 S.E. Taylor, Portland, OR 97214.

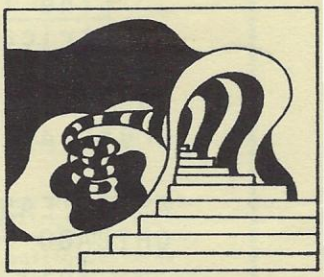
CORPORATION FOR PUBLIC BROADCASTING EMPLOYMENT OUTREACH PROGRAM accepts resumes to match applicants with jobs in public TV and radio nationwide. Women and minorities are encouraged to apply. Send to Yoko Arthur, CPB, Human Resource Development, 111 16th Street, NW, Washington, DC 20036.

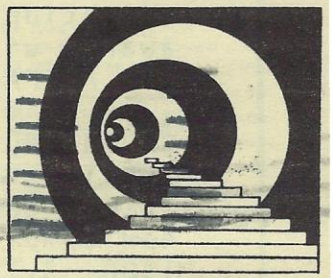
TOLL FREE JOB LINE introduced by CPB. Pre-recorded information on current public broadcasting positions offered 24 hrs/day. Outside Washington, DC, (800) 582-8220. Job seekers and public broadcasting stations can use job line to advertise or seek information on opportunities at no cost. To list openings, contact: Yoko Arthur, EEO Programs Manager, Human Resources Development, 111 16th Street, NY, Washington, DC 20036, 202-955-5155.

The following memberships have expired as of this date:

David Alexovich 1/86
Steve Bain 3/86
Richard Bobo 1/86
Wayne Boyer 1/86
Marie Cenkner 1/86
Jean DeMott 1/86
George Eastman 1/86
Robert Edmonds 1/86
Keith Folk 1/86
Millie Goldsholl 1/86
Scott Holladay 1/86
Martha Hollingsworth 1/86
Stan Hughes 1/86
Paul Jessel 1/86
Diane Kenna 1/86
Steve Kaminski 1/86
Sam Kessler 1/86
Leonard Kohl 1/86
Lynn Leimann 1/86
Christine Lux 1/86
Made-to-Order Prod. 1/86
Neil Mahoney 1/86
Jim Middleton 3/86
Patricia Moore 1/86
Deanna Morse 1/86
Michael Nathan 1/86
Joani Pena 3/86
Mike Riley 1/86
Fritz Seegers 1/86
Art Springer 1/86
Joan Stachnik 1/86
Sandy Weber 1/86
Lollie Weschler Rauch 1/86
Barry Young 1/86







Please send your check today. If you have any questions concerning your membership please call ASIFA Central at 764-0776. Please leave a message if we are not in when you call.

Chicago Area Film and Video Network

Independent filmmakers should be aware of this local advocacy group for film and video artists. For more information about the Network and its programs, write them at PO Box #10657 Chciago, IL 60610, or call 661-1828.

ASIFA/Central

INTERNATIONAL ANIMATED FILM ASSOCIATION
ASSOCIATION INTERNATIONALE DU FILM D'ANIMATION
МЕЖДУНАРОДНАЯ АССОЦИАЦИЯ МУЛЬТИПЛИКАЦИОННОГО КИНО

Jim Middelton
107 N. 27th St.
Battle Creek, MI 49015

7549 N. Oakley Chicago, Illinois 60645

~FRAME BY FRAME~

NEWSLETTER OF ASIFA CENTRAL
MIDWEST CHAPTER OF THE INTERNATIONAL ANIMATED FILM ASSOCIATION

FALL 1986

ADVISORY BOARD ESTABLISHED

An Advisory Board to ASIFA Central has been established, and consists of recognized professionals in a number of fields. The Advisory Board will assist the Board of Directors in areas of special need, and loan their expertise as required. The Advisory Board members are:

Ralph Amelio
Film Consultant/educator

Wayne Boyer
Instructor, University of Illinois

Robert Edmonds
Educator/author, Columbia College

Marie Cenkner
Animator/producer, Animasaur Productions

Millie Goldsholl
Producer, Goldsholl & Associates

Paul Jessel
Animation Director, Goldsholl & Associates

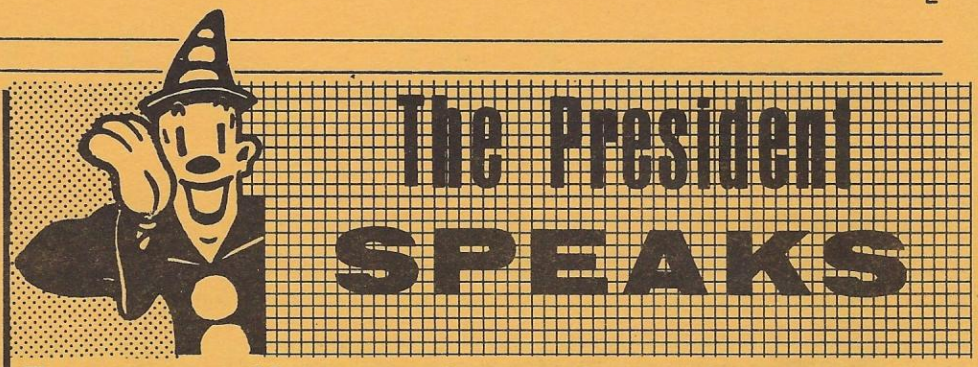
Gordon Sheehan
Animator/instructor, Columbia College

Barry Young
Instructor, Columbia College

FRAME BY FRAME
The Newsletter of
ASIFA Central
the Midwest Chapter of
the International Animated
Film Association

Please send all
correspondences to:

ASIFA Central
7549 N. Oakley
Chicago, IL 60645



There is a small item in this newsletter about a group of independent animators in Vancouver, Canada. Through the largess of the government they have established what seems to be an ideal setup for animators, offering work space and shared facilities.

It has always been my dream to establish a similar arrangement in Chicago for independent animators to coalesce around. The raw materials of a strong independent community already exist here, especially with the animation programs at Columbia College and the University of Illinois. It seems sad that while the animation business in Chicago seems to be shrinking to the point of non-existence, there are no creative alternatives for animators to turn to. Perhaps it is time for the local animation community and ASIFA Central to give serious consideration to establishing a facility that will nurture a "new age" of animation for Chicago.

To say that the "old age" of animation is dying is an understatement. The video revolution has sent a shock wave throughout the city's animation houses. In a town that was never a strong base for commercial animation, the computer graphics revolution has sucked the lifeforce out of the business. While it is not within the power of ASIFA to change this reality; with help, we can steer a new course.

I would like to emphasize the "with help" portion of the last sentence. It takes volunteers to make dreams happen. If there are others who believe that Chicago can become a center for independent animation, they must put forth the energy to make it possible. The first step is to become a member of ASIFA and become involved in its activities. I address this to the many animators in the city who do not belong.

ASIFA is an untapped resource. Our files are filled with information on grants for filmmakers, festivals, and markets for your work. Join us and put this information to good use. The future is only as bright as the amount of energy expended to make it reality. The next time you ask one of our members, "Just what does ASIFA do?", give some thought to what ASIFA could do with your support. I believe the possiblities are endless.

David Daruszka
President

ASIFA CENTRAL AWARDS PRIZES FOR ASIFA EAST COMPETITION

The audiences of the June 13th and 14th screenings of the annual ASIFA East Festival, cosponsored by ASIFA Central and Chicago Filmmakers, were given the opportunity to vote on their favorite films. The following films were awarded cash prizes on the basis of that voting:

HOUSECATS, Peg McClure
1st Place ($75.)

THE AMAZING BONE, Michael Sporn
2nd Place ($50.)

CAT AND MOUSE, Kirk Henderson and Mark Kausler
3rd Place ($25.)

NEW YORK METROPOLITAN MUSEUM OF ART PURCHASES MEMBER'S FILM

Michigan animator Deanna Morse informs us that the Metropolitan Museum of Art has purchased a print of her animated film, CHARLESTON HOME MOVIE, for its permanent collection. The film was also included in an American animation retrospective at the Hiroshima Festival.

APOLOGIES TO VINCE COLLINS

The Spring Issue of the ASIFA Central Newsletter was illustrated with artwork produced by West coast animator Vince Collins. We neglected to credit Vince for his work and sincerely apologize for this omission. Vince's work is available on videotape through the Electron Video Club. If you are interested in more information on his work contact ASIFA Central, or write the Electron Video Club, 41 Tunnel Road, Berkeley, CA 94705.

VOLUNTEERS NEEDED FOR ASIFA CENTRAL

The response to our request for volunteers in our last newsletter was underwhelming, so we are reprinting the listing of positions that are open. We are pleased to announce that Bob Scully has assumed the duties of Program Director.

NEWSLETTER EDITOR

Responsible for editing the quarterly newsletter. You will work closely with the President in assembling and editing this important publication. Writing and paste-up abilities preferred.

MEMBERSHIP COORDINATOR

Responsible for maintaining contact with current members and implementing programs designed to increase membership. Outgoing personality essential. Duties also include updating membership files and mailing list, and handling all correspondences regarding membership using a personal computer.

PUBLICITY DIRECTOR

Responsible for all public relations for ASIFA Central. Duties include writing press releases, PSA's, etc., and maintaining contact with members of the news media. Will work closely with the President and Program Director in publicizing events and programs. Outgoing personality and initiative required. Writing abilities and PR skills essential.

ANIMATION ON LOCAL TELEVISION

There are a few good animated shows on local television in spite of the Smurfs and Rambo. I suggest you set the timer on your VCR and check them out.

ULYSSES 31 - Saturday, 9:30am WFLD Ch.32
This updated version of the mythological tale of Ulysses, who angered the Gods, has a Sci-Fi twist: Ulysses is stuck in a space ship wandering the universe trying to return to Earth. The stories are well written and the animation is excellent. Well worth your time.

ROBOTECH - Mon.- Fri., 6:30am WPWR Ch.60
I can't stand the Honey Bee commercials, but the animation is worth seeing. A good example of Japanese Sci-Fi animation.

BULLWINKLE - Sun., 6:00am - WPWR Ch.60
Limited animation and unlimited imagination in the scripts. I don't know many people in my age group who didn't grow up watching Bullwinkle, and never really understood it all until they grew up.

CARTOON CLASSICS - Mon.- Fri., 6:00am - 6:30am - WPWR Ch.60
Well, not really. Classic trash is more like it. But it does have Clutch Cargo (love those lips!) Lower your standards and see how lousy cartoons really can be.

CALABASH PRODUCTIONS COMPLETES RUDYARD KIPLING TALE

An adaptation of Kipling's HOW THE ELEPHANT GOT ITS TRUNK has been completed by Chicago animators Ed Newmann and Monica Kendall for Encyclopedia Britannica.

The film was shot in stop-motion and features a variety of African animals constructed out of clay and latex. The film also employs replacement animation, a process in which a series of figures in sequential poses are used to give a fluid appearance to walking and running sequences.

Ed Newmann, who directed and animated the project, adapted the story to screenplay form. Ed began work in Los Angeles in 1974 and has animated at such studios as Bill Melendez, Hanna-Barbera, Ralph Bakshi, and Disney Studios. Monica Kendall, a 1983 graduate of the Art Institute, has been animating in Chicago for the last three years. In 1984 her film, SOMNOLENT BLUE, won the Student Academy Award for best short animated film, as well as honors at the Varna Film Festival, and the Datsun/Focus Film Festival.

Helping Newmann and Kendall with the construction of the animals and landscapes were local animator/artists Nancy Guzik, Susan Kubinski, and Chris Weakly.

The film is available for sale and rental through Encyclopedia Britannica. For more information contact Ed Newmann at (312) 944-2295.

PERHAPS WE CAN SEND A BILL TO MONEY MAGAZINE

MONEY Magazine, that well-spring of investment knowledge, recently published an article concerning animation artwork as an investment. The article cited an unusual case of a Disney cel and background from THE BAND CONCERT being sold for mucho-bucks by Christies in New York. The article also listed ASIFA Hollywood's phone number. Not long afterwards the ASIFA Central phone began to ring night and day. It was almost too much for Igor the Answering Machine to handle.

We suspect that ASIFA Hollywood, wishing to spread a little of the joy around, was refering the Midwestern calls to us. We fielded calls from excited people about cels, Mickey Mouse watches, and 8mm films from attics and garage sales. We answered the calls politely and honestly, explaining that most of this stuff was virtually worthless unless the could find some sucker willing to pay thousands of dollars on the recommendation of MONEY Magazine.

ANIMATION CELS FOR SALE

Bakshi Studios - Wizards:
"Weehawk holding Larry"

Cosgrove-Hall Studios
"Danger Mouse"

For more information contact:

Michael Hirtes
2623 S. 13th St.
Council Bluffs, Iowa 51501
(712) 328-6820

BOARD OF DIRECTORS REPORT

The ASIFA Central Board of Directors has been meeting once a month for the last four months to work on a variety of areas affecting the organization. The Board was recently reconfigured to make it a more efficient working body. The current Board members are: Chris Blake, David Daruszka, Keith Folk, Mary Haynes, Stan Hughes, and Mike Riley.

Topics discussed at these meeting include upcoming programs, fundraising and grant applications, and future plans for the organization. Board meetings are held on the third Sunday of each month, and are open to all members. If you wish to attend please contact ASIFA Central at 764-0776 for specific information.

ASIFA CENTRAL TO PARTICIPATE IN CHICAGO FILM FESTIVAL JURY SELECTION

ASIFA Central President David Daruszka will head this years animation jury for the Chicago Film Festival. The jury will be broadly representative of the animation community in Chicago, with judging taking place during the first two weeks of October.

A NOTE TO OUR READERS:

We have given our newsletter a new name and format. We hope you like it, and are interested in your comments. We also accept contributions of news, articles, and artwork. Please send all material and comments to:

Frame by Frame
ASIFA Central
7549 N. Oakley
Chicago, IL 60645

PUZZLE: GUESS THE NAMES OF THESE CARTOON CHARACTERS
(answers in next issue)

IF THEY CAN DO IT IN VANCOUVER WHY CAN'T WE DO IT HERE?

The Vancouver Society of Independent Animators offers members an animation studio availalble with 24-hour access. The studio was established with government grants and is run by Linda Wilson, the founder. It has a screening room, video pencil test system, work spaces, discs, etc. The co-op also has a film/video archive and publishes and excellent bi-annual newsletter, PEGBAR. For more information: VSIA, PO Box 3014, Vancouver BC, Canada, V6B 3X5. (604) 921-8680.

The International Tournee of ANIMATION

2222 S. Barrington Ave., Los Angeles CA 90064 (213) 473-6701

INTERNATIONAL TOURNEE OF ANIMATION, INC.
TO RELEASE A SERIES OF NEW SHOWS

On December 25, 1986, the International Tournee of Animation, Inc. released the 19TH INTERNATIONAL TOURNEE OF ANIMATION to record breaking engagements nationwide. The critics applauded the 19TH TOURNEE as the best ever.

As a result of the success of the 19TH TOURNEE, the International Tournee of Animation, Inc. is producing a series of new animation compilations for theatrical and non-theatrical release. Tentative titles for these new shows include:

1. THE BEST OF THE ANIMATION CELEBRATION (a feature-length tour of best films entered in the Los Angeles International Celebration)
2. THE 20TH INTERNATIONAL TOURNEE OF ANIMATION (scheduled to be released in the Spring 1987)
3. THE INTERNATIONAL TOURNEE OF SCIENCE FICTION AND FANTASY ANIMATION
4. THE INTERNATIONAL TOURNEE OF ADULT ANIMATION
5. THE 1ST TOURNEE OF AMERICAN INDEPENDENT ANIMATION
6. ANIMATION FOR PEACE

The International Tournee would like to invite animators everywhere to submit films to be considered for these exciting new shows.

For more information contact:

INTERNATIONAL TOURNEE OF ANIMATION, INC.
2222 South Barrington Avenue
Los Angeles, CA 90064

20TH TOURNEE OF ANIMATION SEEKS FILMS

The 20th Tournee of Animation, schedueled for release in April of 1987, is seeking films for inclusion. For more information contact: Terry Thoren, International Tournee of Animation, Inc., 2222 S. Barrington Ave., Los Angeles, CA 90064, (213) 473-6701.

BRAZILIAN TV SEEKS ANIMATED FILMS

LANTERNA MATICA, produced by TV Educativa da Fundasao Padre Anchieta - RTC - Sao Paulo - Brasil, is accepting submissions of animated films for broadcast on Brazilian television. For more information please contact: RTC, Ruaa Carlos Spera, 179 e Rua Cenno Sbrighi, 378 CEP. 05099, Sao Paulo-SP-Brasil.

SALLY CRUIKSHANK CREATES ANIMATED OPENING FOR "RUTHLESS PEOPLE"

Those wonderfully wierd opening titles for "Ruthless People" were done by San Francisco animator Sally Cruikshank ("Fun on Mars", Quasi at the Quackadero"). She is currently completing work on her latest short "Face Like a Frog".

ANTI-NUKE PSA AVAILABLE FREE TO TV STATIONS

New York animator Lisa Crafts has made her 60-second public service announcement available free-of-charge to television outlets. The video has two arguing world leaders metamorphosing into monsters destroying civilization until the people of the world yell "enough" in ten languages. Available from: LISA CRAFTS ANIMATION, 12 HARRISON ST., NEW YORK, NY 10013.

JOHN CANEMAKER TO ANIMATE "JOHN LENNON SKETCHBOOK"

Yoko Ono recently commissioned New York animator John Canemaker to create an animated film based on designs and characters originally drawn by John Lennon. Canemaker selected about fifty drawings from hundreds of Lennon's improvised sketches, and fashioned the art work into a four-and-a-half minute film he calls JOHN LENNON SKETCHBOOK.

The film will test the feasibility of using animation within a feature-length documentary now in the planning stages about the life of the late musician.

ART INSTITUTE TO SCREEN CLASSIC ANIMATION

The Film Center of the School of the Art Institute of Chicago will present a lecture and screening on "The Animated Film to 1945". The program will include works by Windsor McKay, Emile Cohl, Fleischer Studios, Disney, Oscar Fischinger, Ladislas Starevich, and Lotte Reiniger. December 15. For more information call 443-3773.

ZAGREB REPORT

International Board member Howard Beckerman recently attended the Zagreb Festival in Yugoslavia and expressed mixed feelings about the gathering. He reports that economic conditions in the country cast a pallor over the proceedings, and that the once sparkling Zagreb Studio is a shadow of its former self. Few Americans were in attendance, and Beckerman feels that the festivals are becoming commonplace, and fail to generate the excitement of years past. There was no grand prize awarded this year, and few protests to the fact.

The bright spots were the picnic, a number of retrospectives, and meeting the many people who attended.

A full text of Mr. Beckerman's report, as well as minutes from the International Board meeting and Treasurer's report, are availalble for inspection at the ASIFA Central office. Call 764-0776.

ASIFA Commission No. 5 on Workshops will hold a series of meetings at "Hamilton 86", the Canadian International Animation Festival held September 29 - October 4. All North American ASIFA members who have experience or an interest in children's animation workshops are welcome to attend. Please bring your 16mm workshop films so we can screen them at Hamilton.

All those who cannot attend, but who wish further information on the Commission's activities should contact David Ehrlich, RR 1, Box 50, Randolph, Vermont 05060.

HAMILTON '86 - THE CANADIAN INTERNATIONAL ANIMATION FESTIVAL
SEPTEMBER 29 - OCTOBER 4
HAMILTON, ONTARIO

Canada's wandering festival has stopped at Hamilton, with hopes it has found a permanent home. This years outing promises to be the most ambitious, reflecting the energy of Executive Director Robi Roncarelli, publisher of PIXEL the computer animation newsletter. Events will include computer animation workshops, workshops and an entire day of films for children, and a marketplace aimed at major broadcasters and advertisers. The city has welcomed the festival with open arms (and pocketbook), and it promises to be an event that will be remembered.

FOURTH ANNUAL BUCKS COUNTY FILM FESTIVAL
DOYLESTOWN, PA.
Deadline for entries: October 1

22ND CHICAGO INTERNATIONAL FILM FESTIVAL
OCTOBER 24 - NOVEMBER 7
CHICAGO, IL
(Animation jury selected by ASIFA Central)

CINANIMA '86 - 10TH INTERNATIONAL ANIMATED FILM FESTIVAL
NOVEMBER 18 - 22
ESPHINO, PORTUGAL
Deadline for entries: October 12

LUCCA, INTERNATIONAL EXHIBITION OF COMICS, ANIMATED FILMS, AND ILLUSTRATIONS
OCTOBER 26 - NOVEMBER 2
LUCCA, ITALY

BILBAO, SPAIN
NOVEMBER 24 - 29
Contact US rep: Wendy Lidell
125 E. 4th St. #24
New York, NY 10003
(212) 475-8237

LOS ANGELES INTERNATIONAL ANIMATION CELEBRATION
SPRING 1987
LOS ANGELES, CA.
Deadline for entries: February 1, 1987

ANNECY 87
MAY 28 - JUNE 2, 1987
ANNECY,FRANCE
Deadline for entries: January 1, 1987

Festival information and entry forms are available to ASIFA Central members at our office. Please call (312) 764-0776.

We would like to welcome the following new members:

Jerry Benuzzi
Arnie Bernstein
Thomas Ciesielka
Jessica Depp
Claire Ewart
Bonnie Larson
Hal Lupinek
Pioneer Pacific Entertainment
Richard Pope
Scott Sackett
Robert Scully
Tim Still
Paul Thran *
Brian Treglown
Daniel Welch

* Denotes sponsor membership

The following memberships are past due for renewal:

Steve Bain
Chris Blake
Benjamin Chow
Tom DeFanti
George Eastman
Millie Goldsholl
Andrea Gomez
Mary Haynes
Diane Kenna
Sam Kessler
Karl Ochsner
Fritz Seegers
Barry Young

A PAT-ON-THE-BACK DEPARTMENT

An excerpt from a letter to ASIFA Central from Terry Thoren, President of the International Tournee of Animation:

"Thank you for all of your hard work promoting the 19th TOURNEE. The film was a hit in Chicago and a great deal of the credit for this goes to you and your members of ASIFA for helping us out. We greatly appreciate your enthusiasm and support.....I look forward to working with you again in the near future."

LOS ANGELES INTERNATIONAL ANIMATION Celebration

CONTACT: Terry Thoren

SECOND LOS ANGELES INTERNATIONAL ANIMATION CELEBRATION SET FOR SPRING 1987

The Los Angeles International Animation Celebration will return next spring for it's second festival and international competition.

The event is presented in cooperation with ASIFA Hollywood and the American Center of Films for Children. The festival will showcase the best of both classic and contemporary animation and provide an exciting forum of competition for new animated works from around the world.

A panel of world-renowned animated experts will preside over this international competition, presenting cash prizes and awards to the best in catagories including, but not limited to: shorts (grouped according to running time), commercials, public service announcements, computer animation, rock videos, and animation intended for children.

Among the honors and prizes to be awarded, the Animation Celebration is proud to announce the Bob Clampett Scholarship Fund -- an award designed to encourage students to further their study of animation. A minimum of two scholarships of $1000. each will be awarded.

The festival is open to films in 16mm and 35mm, videos in 3/4" and 1/2" (U.S. standard) VHS and Beta. The deadline for the return of entry blanks and entry fees is February 1, 1987, and all films and videos must be received by March 1, 1987. All entries must have been completed after January 1, 1984.

Films and videos entered out of competition will be showcased nightly along with a full schedule of special tributes, artist profiles, and works created with the latest innovations in the art form, including computer animation and animated rock videos. The dates and location for the public event will be announced.

Please join us for this celebration of the art of animation. For entry forms and further information, contact: ANIMATION, 2222 So. Barrington Ave., Los Angeles, CA 90064; or call 213/473-6701.

TALKING ANIMALS AND OTHER PEOPLE
Shamus Culhane
St. Martins Press
463 Pages $24.95

An autobiography by one of animation's greats. Culhane worked for Fleischer, Disney, and a host of other studios. The first really honest book about the behind-the-scenes history of animation.

ANIMATO #10

This publication features part 2 of A SHORT HISTORY OF TELEVISION CARTOONS, book reviews, production news, and historical information. A reader's poll lists YELLOW SUBMARINE as the favorite feature and THE BULLWINKLE SHOW as the favorite TV series. Copies are $2. each or $7. a year for four issues. Contact: ANIMATO, PO BOX 1240, CAMBRIDGE, MASS 02238.

ASIFA/Central
7549 N. OAKLEY
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Jim Middleton
107 N. 27th St.
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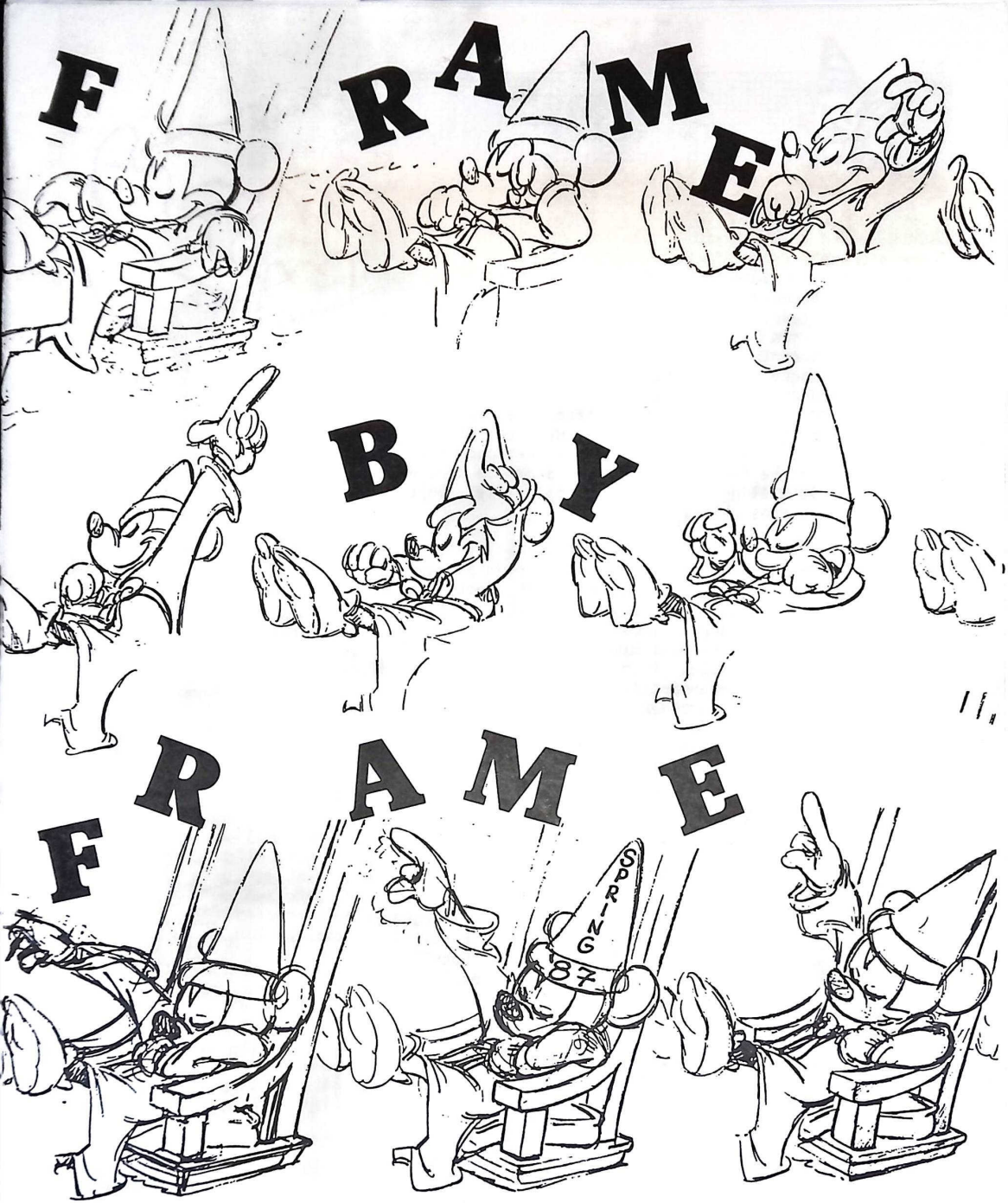


NEWSLETTER OF ASIFA/CENTRAL
MIDWEST CHAPTER OF THE INTERNATIONAL ANIMATED FILM ASSOCIATION

There's trouble north-of-the-border in the land of the Great White North. I have received a number of calls from unhappy members who attended the Canadian Animation Festival in Hamilton last year. The festival is now on its third city and, it seems, its last legs. The calls were in regards to overcharges on series tickets for the festival ($100. more than if you bought the tickets one-by-one). Assurances were made that refunds were forthcoming, but none have been made. Another member reports that three videotapes she entered in the festival have not been returned, despite the fact that she paid fees specifically for that purpose. No one involved in the festival management seems to know what's going on, or is willing to accept responsibility. Quite frankly this is moosechips!

The Canadian Animation Festival has longed been plagued with mismanagement and rumors of malfeasance. The festival vanished from Ottawa under a cloud of controversy and lurched into Toronto where it nearly died. The "to be or not to be" show was revived in Hamilton where there were grand promises of new life. Prior to the festival those in charge were "fired" for unspecified reasons. Herein lies the crux of the present problem. Somehow monies are unaccounted for and the festival is in debt. Films and tapes are supposedly sitting in a hotel room for lack of staff and funds to return them. All in all the festival has become an embarassment and an outrage.

Many have turned a blind eye to the festival's recurrent problems, with the end result being that those who are hurt are the animators themselves. ASIFA International has given its blessing to each festival with a warning that if the problems were not resolved they would withold their patronage. Many filmmakers have said they are disturbed by the problems, but support the festival because it is the only one in North America. And so the festival hobbles along under increasingly arrogant and incompetent management.

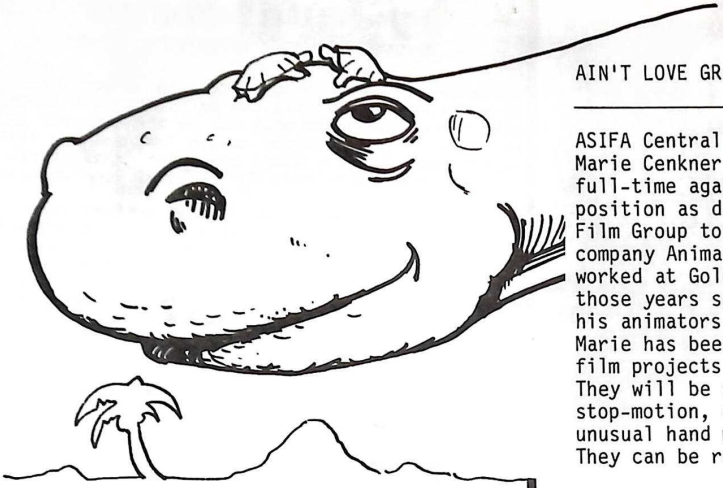
I do not wish to see the festival die, but someone must take the initiative to right the wrongs. ASIFA Canada must step in and clean house top to bottom. ASIFA International must make good its threats to deny patronage if steps are not taken to change the staus quo, and pressure must be applied to the powers-that-be to insure that something is done. If you attended the festival and were victimized by the ticket scam, or have not had films and tapes returned, you must take the time to write letters of protest. There are names and addresses at the end of this editorial of individuals who should hear your complaints.

continued on page 11

FRAME BY FRAME
The Newsletter of
ASIFA Central
the Midwest Chapter of
the International Animated
Film Association

Please send all
correspondences to:

ASIFA Central
7549 N. Oakley
Chicago, IL 60645



NEW PUBLICITY DIRECTOR JOINS THE ASIFA HAPPY FAMILY

Tom Cieselka has volunteered to become ASIFA Central's Publicity Director. Tom, who works for Films Inc., gained experience in the field while programming films in Syracuse, NY. We welcome Tom as a valuable addition to the organization.

MAYBE THEY SHOULD CALL IT "BACK STAB"

The October 31st issue of Back Stage contained a short article entitled "ASIFA Joins the Computer Age". The article was compiled via two telephone interviews with President Dave Daruszka and is, for the most part, a series of misquotes, fabrications, and false assumptions. Back Stage assures us that the writer is no longer working there. Perhaps they could see fit to write an honest article on ASIFA in the near future. But please, no more phone interviews!

ASIFA CENTRAL RECEIVES GRANT FROM CHICAGO OFFICE OF FINE ARTS

ASIFA Central is a recipient of a $1,809. CityArts I grant from the Chicago Office of Fine Arts. The grant will be used to expand programming into Chicago's neighborhoods with film screenings at branch libraries and other locations. The funds will also be used to improve the organization's quarterly newsletter and increase its distribution.

AIN'T LOVE GRAND

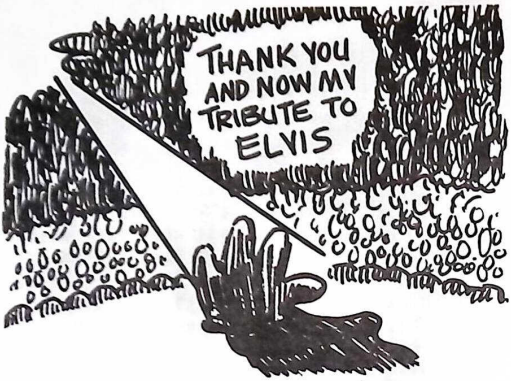
ASIFA Central members Paul Jessel and Marie Cenkner are working together full-time again. Paul has left his position as director/VP at Goldsholl Film Group to join his wife Marie in her company Animasaur Productions. Paul worked at Goldsholl for 17 years, 7 of those years saw Marie working as one of his animators. For the last two years Marie has been working on a variety of film projects for different companies. They will be specializing in stop-motion, cel animation and other unusual hand manipulated techniques. They can be reached at (312) 432-7824.

CALABASH PRODUCTIONS PRODUCES NETWORK TV SPECIAL

Monica Kendall and Ed Neumann (a.k.a. Calabash Productions) produced a network TV Christmas Special "Christmas Every Day" for Thea Flaum Productions. The only problem was that the program received zero publicity from the local media. Small wonder this city suffers from the "Third City" complex. Monica and Ed are a great example of the way local animation producers should be hustling for business. Congratulations on a fine job!

OLD MAN WINTER ATTENDS ASIFA BENEFIT

Despite the fact that Chicago is experiencing a mild winter, the weather was a big factor at the ASIFA Central benefit screening of THE ANIMATION CELEBRATION at the Fine Arts Theatre on January 29th. A relatively minor snowstorm in the early morning detered all but a faithful few who attended. Too bad for those who didn't make it... the films were great, and the reception that followed was fun. Thanks to those who did attend despite the snow flakes!



GUESS WHO'S THE BIGGEST STAR IN NASHVILLE?

Why it's our good buddy the Hamburger Helper Hand. That's right, HH gets special introductions before his commercals, and has achieved star status in the hearts of Nashville TV viewers. No truth to the rumor that he's into rubber and seeing one of the Playtex Living Gloves.

"PUPPETOON MOVIE"

TRIBUTE TO GEORGE PAL

Producer Arnold Leibovit presents PUPPETOON MOVIE, a feature length film coming soon to theatres.

This is not merely a compilation of scenes, but a coherent tribute to George Pal and his work released in Dolby Stereo.

There will be an animated introductory segment starring GUMBY, that is rumored to be extremely well done.

From all reports, this feature promises to be a first-rate look at the work of a master of stop-motion animation.

HELLO CENTRAL, GET ME DR. ANIMATION

Aside from the ANIMATION CELEBRATION there has been a lot of animation around recently. The Music Box has been running a lot of great programs. ASIFA cosponsored AMERICAN CLASSIC ANIMATION at Facets and Caroline Leaf lectured at the Film Center of the Art Institute. We would like to get this information out to our members when these programs come up, and are looking for volunteers to form a phone tree. Each volunteer would be responsible for calling a group of members. If you can help, attend the membership meeting or call Dave Daruszka at 764-0776 between 7 and 10 pm Monday - Friday.

by Janet Benn

Plans are underway in Japan for the second Hiroshima Animation Festival, to be held August 21-26, 1987. Renzo Kinoshita will not be the Director this year, as the organization of the Festival has been undertaken by a government committee. ASIFA sanction has been requested, and is under consideration.

David Ehrlich, together with ASIFA members from four countries, has initiated a collective project entitled Academy Leader Variations. A Da will be heading up the group from China, Jerzy Kucia in Poland, and George Schwitzgebel in Switzerland. American participants include George Griffin, Al Jarnow, Jane Aaron, Skip Battaglia, and Paul Glabicki, all members of ASIFA-East. The production has been accepted by the Board as an International project presented by ASIFA.

Mr. Ehrlich has also undertaken the responsibility of producing the 1987 ASIFA International Workshop Project on the theme of "Love".

Further efforts of the Workshop Committee include plans for seminars to be held a Annecy '87 Festival May 28th to June 2nd, 1987.

BILIFA is an organization devoted to the teaching of animation. A new Board has been elected and is asking for close cooperation with ASIFA, especially in contacting teachers of animation worldwide. Inquiries may be sent to the ASIFA Secretary General, BP 426, 74020 Annecy Cedex, France, and will be forwarded to BILIFA.

China has joined ASIFA International with the acceptance of 11 new members, thereby constituting a new national group, ASIFA China.

England's John Halas, former ASIFA Secretary-General, is busy with arrangements for the publication of an international dictionary of animation terminology entitled The Language of Animation. The book will be printed in English and French, with illustrations by B. Dovnikovic. ASIFA support will be combined with assistance from other European agencies to make printing and distribution possible.

Louise Beaudet, Canada, has been selected to receive the 1987 ASIFA Special Award. Ms. Beaudet has dedicated her life to the spread of the knowledge of animation, through historical writings and research, and through her fundamental role in the founding of ASIFA Canada. Her activities with the Cinematheque Quebecoise has made it a true repository of animation.

RAISIN COMMERCIALS CAUSE BAD CASE OF SOUR GRAPES

The Wall Street Journal reports the story of a New York adman bringing suit against the California Raisin Advisory Board for copyright theft with their soulful raisins done by Will Vinton's Claymation Studios. Robert Reiter claims he had the idea first for a Plattsburgh, NY grape grower in 1983. Pretty soon the raisins may be singing "Here Comes the Judge".

SULLIVAN STUDIOS, DON BLUTH AND ANIMATION UNION SETTLE DISPUTE. Prior to Sullivan Studio's moving to Dublin, Ireland in late November they settled the dispute that non-union Sullivan was merely a "front" for Don Bluth Productions, a union studio. Sullivan paid the union $103,000 in back dues and $20,000 for legal expenses. The union had threatened to picket Sullivan's AN AMERICAN TAIL prior to the settlement. Meanwhile **AN AMERICAN TAIL** becomes the first major animated feature to receive a bilingual release. Spanish soundtracks (not the original cast) are playing in LA, Miami and Puerto Rico.

''WHO FRAMED ROGER RABBIT'' TO BE DIRECTED BY RICHARD WILLIAMS. The film is being produced by Disney & Spielberg. For a while there was talk of it being directed by Chuck Jones in Mill Valley. Should be in production for two years and will feature every cartoon star they can get the rights to.

MISSING/LOST ''SNOW WHITE'' ARTWORK WANTED FOR BOOK. Terry L. Taylor is looking for artwork from the "Lodge Meeting" and the "Bed Building "sequences that were planned, but not used in the feature. Contact him at 495 West 24th St., Upland, CA 91786 (714) 982-4882.

MARVEL ENTERTAINMENT GROUP PURCHASED BY NEW WORLD PICTURES for around $50 million. That gives New World rights to Spider-Man, Fantastic Four, Muppet Babies, etc.

SNOW WHITE CEL SELLS FOR $30,800 at N.Y. auction. It was purchased by Russ Cochran for an undisclosed buyer. It shows the queen holding up the apple prior to her dunking it in the evil potion. GET ANIMATED writes that "the recent sky-rocketing of animation art prices is generally credited (or "blamed") on the interest in the art by such notable celebrities as Steven Spielberg and Michael Jackson."

RARE & UNUSUAL ANIMATED SHORTS ON VHS are available from LOONIC VIDEO. Titles include 4 volumes of Van Beuren Cartoons (the humans Tom & Jerry, Aesops, Amos and and Andy, etc.), a reel of UB IWERKS Comicolor classics, "Little Lulu and Friends", "Warner Bros. Round-up", etc. Call or write for catalog. (415) 665-7972,2022 Taraval 6427, S.F. CA 94116.

GRAFFITI VOL. 7 NO. 5 features 4 pages on Raoul Servais who is working on a feature "TAXANDRIA" profiles of animators George Gordon and Don Jurwich, a review of Zagreb'86, local and national news, critical comments about the importance of Disney by Harvey Deneroff and "TOO CUTE FOR WORDS" by Charles Solomon. The last is a great article on what is wrong with the current trend of cute characters in animation including how they teach children that physical prettiness equates with goodness and uglyness means.... He also is equally disturbed by the emphasis on collictive actions, "any time one character tries to do something by himself, he fails &/or gets into trouble. Only when the entire cast (read: product line) acts together can an enemy be defeated or task accomplished." Gone are the seemingly weak heroes who use their brains to succeed (i.e. Bugs Bunny). A subscription to GRAFFITI is only $12 a year (single issues $2 plus 50¢ postage), from ASIFA Hollywood, 5301 Laurel Canyon Blvd. #250 North Hollywood, CA 91607.

JOHN WHITNEY JR. AND GARY DEMOS FORM WHITNEY/DEMO PRODUCTIONS in LA. Their former company Digital Productions and Abel & Associates were recently purchased by Omnibus Computer Graphics.

ASIFA PROGRAM SCHEDULE (tentative)

APRIL	MAY - JUNE - JULY	AUGUST
ASIFA East Festival	CityArts Programs	Annual Burnout
SEPTEMBER	**OCTOBER**	**NOVEMBER**
Sci-Fi Animation Fest	History of Animation	Chicago Film Fest
DECEMBER		
Christmas Program		

For more information on these programs call 764-0776

HAMILTON FESTIVAL REPORT by Marie Cenkner & Paul Jessel
(Special thanks to Fritz Seegers and Jean Demott)

This was the first time we attended an International animation festival. It was wonderful to meet so many committed animators and animation lovers. Hamilton is a pleasant city: a right size for the festival with good restaurants, hospitable residents and a fine theatre. We tried to see every film, but were unsuccessful in our attempts. We did manage to see all the films in competition and were impressed with the overall quality.

- High points of the Festival:

Karl Zeman Retrospective - A surprise! One of our favorite filmmakers in person. He is the national artist of Czechoslvakia, and we were able to talk to him through his son-in-law Eugen Spaleny (an animator recently moved to Canada). Mr. Zeman uses animation effects "tricks" of his own invention (like "go-motion" used in his A JOURNEY INTO PRIMEVAL TIMES [1955]). He agreed that his best work is THE INVENTION OF DESTRUCTION, a subtle. witty film based on a Jules Verne novel and styled like an engraving.

- Films in Competition:

Our favorite: BREAK by Garri Borden, a 10.6 minute Russian story of two boxers who finally refuse to fight. This clay film featured excellent design and animation. Each round of boxing is set to a different musical piece and the total choreography of animation and circular set moves is outstanding.

- Chicago entries:

THE BOY WHO CRIED WOLF, directed by David Alexovich.
Unfortunately the projection distance was great, and much of the subtlety of the 16mm print did not hold up.

- Suggestions for future festivals (overheard at the festival):

"Chez Ani", the informal place to meet and show tapes and films should be open longer. We missed much that was shown there. The festival housing should be in one hotel with cheaper rates and more opportunity for mixing.

- Low points:

At least five members of ASIFA Central were overcharged $100.(Canadian) for series tickets and have not been reimbursed or informed of any efforts to refund the money. One member had three videotapes lost before screening and has received no explanation as to their whereabouts.

While it was a wonderful experience we wonder if ASIFA should reconsider its endorsement of the Festival with its present management. If they cannot take care of this Festival's problems, how can they organize another one? On this low point we regretfully close on an otherwise enjoyable experience.

AWARDS AT HAMILTON '86 INTERNATIONAL ANIMATION FESTIVAL

CATEGORY F - NEWCOMER'S AWARDS
1. TURBO CONCERTO by Martin Barry (Canada)
* Special Award to MANGIA by Sheila Sofian (USA)

CATEGORY E - CHILDREN'S FILMS
1. MUSICAL INSTRUMENTS by Jonathan Amitay (Canada)
2. CURIOUS GEORGE by John Matthews (USA)
* Special Award to LUCRETIA by Heide Blomkuist (Canada)

CATEGORY D - PROMOTIONAL FILMS
1. KECSKEMET by Maria Horvac (Hungary)
2. TODAY WITHOUT BIAS by Richard Williams (Great Britain)

CATEGORY C - FILMS 15 to 30 MINUTES
Since there was only one entry in this category a SPECIAL PRIZE was awarded to PARADISE by Ishu Patel (Canada)

CATEGORY B - FILMS 5 to 15 MINUTES
1. DRAWING ON MY MIND by Bob Kurtz (USA)
2. THE BIG SNIT by Richard Condie (Canada)
* Awards of Merit to LAGONDA - A GENTLE SPIRIT by Piotr Dumala (Poland) and ELEPHANTRIO by Paul Driessen, Graeme Ross and John Weldon (Canada)

CATEGORY A - FILMS SHORTER THAN 5 MINUTES
1. AUGUSTA FEEDS HER CHILD by Csaba Varga (Hungary)
2. LUXO JR. by John Lassiter and Bill Reeves (USA)
* Special award to VOICES by Joanna Priestly (USA)

GRAND PRIX
THE FROG, THE DOG AND THE DEVIL by Bob Stenhouse (New Zealand)

PUBLIC AWARD
BABYLON by Peter Lord and David Sproxton (Great Britain)

SPECAIL AWARDS
- Mr. Jong of Shanghai Animation Studios
- Louise Boudeux

ASIFA EAST ANIMATION AWARDS 87

BEST FILM
MONGO MAKONGO - by Michael Posch

DIRECTION
1ST DRAWING LESSON #2 - Bill Plympton
2ND THE MYSTERIOUS TADPOLE - Michael Sporn
3RD I WAS A THANKSGIVING TURKEY - John Schnall

ANIMATION
1ST YOUR FACE - Bill Plympton
2ND STOP DREAMING - the Ink Tank
3RD FIGERICKS - Artbear Pigmation-Dir.Bill Davis

DESIGN
1ST YOUR FACE - Bill Plympton
2ND DISSIPATIVE FANTASIES - David Ehrlich
3RD THE MOST WONDERFUL EGG - Helme Heine

CONCEPT
1ST DRAWING LESSON #2 - Bill Plympton
2ND GERMS - Cecily Truett, Ronnie Krauss, Larry Lancit--Artbear Pigmation
3RD GARBAGE IN GARBAGE OUT - Terry Woznisk

SOUNDTRACK
1ST THE MYSTERIOUS TADPOLE - Michael Sporn Films - Ernest Troost
2ND BABY OYSTERS - Michael Sporn
3RD MAJOR HOLLEY COUNTING - Ken Kimmelman Films

HONORABLE MENTION (PROFESSIONAL)
THE CLUE - Daniel Ivanick, DMI Productions
OSCAR - Maciek Albrecht, Ink Tank
PARADE - Joey Ahlbum

STUDENT FILMS
1ST HUSBAND OF THE RAT'S DAUGHTER - Karen McCoy
2ND ROYAL FLUSH - John McIntyre (NYU)
2ND THE HAPLOID AFFAIR - Dorothy Kaminski & Ken Lidster
3RD WINKEN BLINKEN AND KNOBS - Don Venhaus

HONORABLE MENTION (STUDENT)
ATTACK OF THE BUDWORM - Becky Brown & Jody Fried 12 children of the NEWARK Elementary School, VT. (Teacher: David Ehrlich)
THE MAGIC BOX - Braden Clary

NEW INTERNATIONAL MEMBERS

The following individuals have been accepted as international members of ASIFA:
Arnie Bernstein
Mildred Cave
Mary Ann Michna
Richard Pope
Scott Sackett
Paul Thran.

NEW ASIFA CENTRAL MEMBERS

We welcome the following new members of ASIFA Central:
Gigi Alandt
Wanda Brown
Todd Ellis
Chuck Kite
Michael Kroes
Lou McCall
Jim Richardson
Arthur Robson.

JANUARY MEMBERSHIP RENEWALS DUE NOW

The following members must renew immediately:
David Alexovich
Robert Edmonds
Stan Hughes
Leonard Kohl
Made-to-Order Library Productions
Neil Mahoney
Jim Middleton
Richard Pope
Art Springer

(Note to all members: Please check the address label on your newsletter to see when your renewal date is. ASIFA has two renewal periods, January and June. Please renew your membership promptly to help us with our recordkeeping.)

1987 EVENTS 1987 MANIFESTATIONS 1987 EVENTS 1987 MANIFESTATIONS

ASIFA'S FESTIVALS

ANNECY (France): 28 May / 2 June

16es JOURNEES INTERNATIONALES DU CINEMA D'ANIMATION - ANNECY '87

Deadline for arrival of films: February 20, 1987
JICA, 4 Passage des Clercs, BP 399 74013 Annecy Cedex France phone: 50517814 telex: 309 267

HIROSHIMA (Japan): 21/26 August

THE 2nd INTERNATIONAL ANIMATION FESTIVAL - HIROSHIMA '87

Deadline for arrival of films: April 10, 1987
Hiroshima 87, 1-1 Nakajima-cho, Naka-ku, Hiroshima 730 Japan phone: (082) 245.0245 telex: 653765 HIRANI J

VARNA (Bulgaria): October

5th WORLD ANIMATED FILM FESTIVAL - VARNA '87

Deadline for arrival of films: August 15 (approximately)
Bulgariafilm, 96 Rakovski Str., Sofia 1000 Bulgaria phone: 595061-884183 telex: 22447 FILMEX BG

* The ASIFA's patronage must be asked for each edition of the event / *Le patronage de l'ASIFA doit être sollecité pour chaque édition de la manifestation.*

OTHER FESTIVALS

JULY

LOS ANGELES (USA): 8/12

2nd LOS ANGELES INTERNATIONAL ANIMATION CELEBRATION

Competitive Deadline for arrival of films: March 1, 1987
Animation Celebration, 2222 S. Barrington Ave., Los Angeles, California 90064 phone: 213-473.6701

AUGUST

ODENSE (Denmark): 1/7

7th INTERNATIONAL ODENSE FILM FESTIVAL

Competitive Deadline for arrival of films: June 1, 1987
Odense Film Festival, Vindegade 18, DK-5000 Odense C, Denmarkphone: 9-131372, ext. 4294

OCTOBER

BRISTOL (Great Britain): 27/1st Nov.

THE ANIMATION FESTIVAL BRISTOL 1987

Not competitive
Festival Director Irene Kotlarz, 41B Hornsey Lane Gardens, London N6 5NY, G.B. phone: 1-341.5015

NOVEMBER

ESPINHO (Portugal)

11th INTERNATIONAL FESTIVAL OF ANIMATED FILM - CINANIMA 87

Competitive Deadline for arrival of films: 1st October (approximately)
Cinanima 87, Apartado 43, 4501 Espinho Codex, Portugalphone: 721621-724611

FRAME BY FRAME

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Mary Lou Haynes

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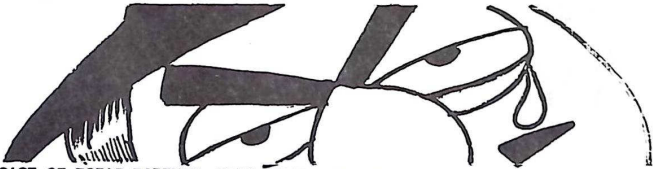
Keith Folk

Proofreading
Mary Lou Haynes

WOMEN IN FILM OFFERS SMALL COMPLETION GRANTS IN FILM & VIDEO. For guidelines, etc. contact Film Finishing Fund, Women in Film 6464 Sunset Blvd. #660, LA CA 90028 (213) 463-6040. Current funding deadline is March 1.



PAUL FREES, THE VOICE OF BORIS BADENOV, DIED NOVEMBER 2 AT AGE 66. Frees lived in Tiburon and was considered one of the great voice actors. He did the Pillsbury Doughboy, Frosty the Snowman, Rudolph the Red-Nosed Reindeer and lots of other characters plus worked as an announcer/voice artist for other radio & TV ads, film sound tracks, etc.

ANIMATORS' CONSORTIUM FORMED IN NEW YORK. Members include George Griffin, Robert Breer, Susan Pitt, Maureen Sellwood, Jane Aaron, Emily Hubley, Henry Jones, Marilyn One, Sue Termbly Michael Zodorozny, Doug Frankel, Willy Hartland and Dave Fleischer. The group is trying to combat the "big budget' stigma connected to animation, and has produced a demo reel that covers a wide range of styles and concepts.

ACA COLLEGE OF DESIGN HIRES NEW ANIMATION DIRECTOR

David March has been named Director of Animation at this Cincinnati design school. Mr. March who majored in animation at Yale University has worked for Dunn Productions, John and Faith Hubley; and independently produced work for the Learning Corporation of America, Sears, and General Electric. Best wishes to ACA in establishing their animation program.

WINSOR McCAY - HIS LIFE AND ART

John Canemaker's eagerly awaited biography WINSOR McCAY - HIS LIFE AND ART will be available by May, 1987. The large format Abbeville Press book is 11"x 13", and contains 224 pages with 200 illustrations, 35 in full color.

Winsor McCay (1867-1934) was America's earliest, greatest, and most influential master of the comic strip and the animated cartoon. This important first biography is beautifully illustrated with rare photographs, memorabilia, and original art. Canemaker thoroughly details the artist's development from his early years as a caricaturist in dime museums to famous New York newspaper cartoonist and animation pioneer.

The November/December 1986 issue of HOW - Ideas & Technique in Graphic Design features John Canemaker's article "Ruthless Animation." Eight pages in full color explain how Sally Cruikshank designed and directed the memorable opening credits for the Touchstone feature film RUTHLESS PEOPLE.

AFI HONORS JOHN CANEMAKER

The Independent Filmmaker Program of the American Film Institute presented THE ANIMATED FILMS OF JOHN CANEMAKER on Jan. 24, 1987 at the AFI in Los Angeles, CA.

The program included a live appearance by the filmmaker and a wide selection of work including rare animation cut from THE WORLD ACCORDING TO GARP, the new JOHN LENNON SKETCHBOOK, the award-winning BOTTOM'S DREAM, as well as the excellent documentaries REMEMBERING WINSOR McCAY and OTTO MESSMER AND FELIX THE CAT.

OF MICE AND MAGIC - Revised Edition

"OF MICE AND MAGIC; A HISTORY OF AMERICAN ANIMATED FILMS" by Lenoard Maltin and research associate Jerry Beck will be available in a new, revised edition by the end of the year.

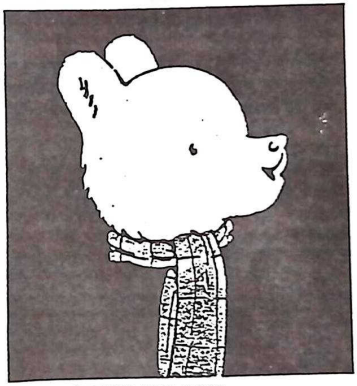
Of special note is the invaluable index of every animated theatrical short film from the sound era!

WE NEED FUNNY MOVIES!!!

OLIVE JAR STUDIOS is looking for original short comedy films, (16mm or Sup 8; nothing shot on video) for national television series, which will showcase the films.
The films should run at least 30 seconds, but no longer than 6 minutes, be of professional quality, and must have a sound track. They may be animated or live action, and must not have appeared on national television.
Films will be returned only if you enclose return postage and return address.
The producers of the show will pay money for all films which are selected (in exchange for 1-2 years exclusivity rights).

Send completed films or videotape copies to:

OLIVE JAR SHORT FILMS
P.O.Box 458
Brookline, MA 02146

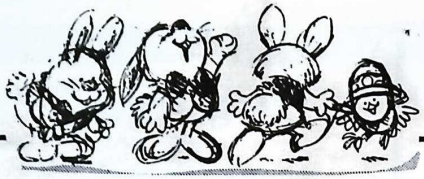


RUPERT THE BEAR

During the holidays Pioneer Artists released its first children's program RUPERT AND THE FROG SONG on an eight-inch LaserDisc. The title track, the first of three short animated films, is based on Rupert the Bear, a character that has long been popular with British children. When this program was released on cassette in England last year, it became the best selling videotape in U.K. history.
RUPERT was produced by Paul MaCartney. The other two animations, SEASIDE WOMAN and ORIENTAL NIGHTFISH, showcase the talents of Linda McCartney and Wings. SEASIDE WOMAN, in fact, won the Golden Palm Award for best short subject at the 1980 Cannes Film Festival.

Penny Yrigoyen Animates BEATRIX POTTER Tales

The work is available on tape and includes 3 stories narrated by Sydney Walker. Brian McNamara is the producer of the 45 minute tape and Children's Video Library is the publisher.
Called "A Colorful Delight" by Video Times magazine (Sept. 86)



Bosco Sez:

BECOME A MEMBER OF ASIFA

The International Animated Film Association/ASIFA Central is the Midwestern Chapter of L'Association du Film D'Animation (ASIFA), a UNESCO-chartered organization of professional animators dedicated to promoting the art of animation. Membership is open to animation professionals, studios, students, and afficianados. ASIFA Central sponsors screenings and events throughout the year, and serves as a forum for the discussion of this fascinating artform.

Membership benefits include:

* Free screenings for members, plus discounts at co-sponsored programs.
* Subscription to "Frame by Frame" our quarterly newsletter.
* Access to our resource library.
* Information on international festivals and assistance to entering filmmakers.
* Technical assistance for members projects.
* Subscription to ANIMAFILM, the quarterly publication of ASIFA Intl. (Professional memberships only).

You can become part of the exciting world of animation by joining ASIFA Central. Just fill out this form and send it to:

ASIFA Central
7549 N. Oakley
Chicago, IL 60645

Please check one

____ Student ($10. per year)
____ Local/afficianado ($15. per year)
____ Professional ($22. per year)
____ Sponsor ($100. per year)

Please make your check or money order payable to: ASIFA Central

Name _____

Address _____

City _____ State _____ Zip _____

Telephone _____ Occupation or School _____

10

If action is not taken the next step may be far more radical. If the Canadian Animation Festival rears its ugly head under the direction of the same group of clods who botched the last one, don't attend. Don't attend, don't enter films, don't support it. Let it die and rest in peace.

David Daruszka
President

Send your Hamilton complaints to the following:

Canadian Consulate General
310 S. Michigan Avenue
Chocago, IL 60604

Minister of Communications
Canadian Embassy
Washington, DC 20036

Nicole Salamon
Secretary General, ASIFA
La Roseliere, Beau-Rivage
74320 Sevrier
FRANCE

Raul Servais
President, ASIFA
3, Dimmereieweg
B-8432 Middelkerkke
BELGIUM

From ASIFA-SAN FRANCISCO Jan./87

Sullivan Studios, Don Bluth and Animation Union Settle Dispute.

Prior to Sullivan Studios moving to Dublin, Ireland in late November, they settled the dispute that non-union Sullivan was merely a "front" for Don Bluth Productions, a union studio. Sullivan paid the union $103,000.00 in back dues and $20,000.00 for legal expenses. The union had threatened to picket Sullivan's AN AMERICAN TAIL prior to the settlement. Meanwhile, AN AMERICAN TAIL receives a bilingual release. Spanish soundtracks (not the original cast) are playing in Los Angeles, Miami and Puerto Rico.

ART CLOKEY has opened a studio in the Bay area of San Francisco. The creator of GUMBY is working on a secret project of clay/model animation. More news to follow if and when this project gets into full production.

Remember ETCH-A-SKETCH? The classic toy (that allowed you to create pictures by manipulating 2 dials, and making line impressions on a screen) has entered the present with a new version called THE ANIMATOR! It retails for about $50 and features the ability to make your line creations "move." Simple fun, based on those mini, table-top arcade game versions, and just in time for the holidays.

NCGA'S COMPUTER GRAPHICS '87, Philadelphia, Civic Center, March 22-26. For details call the hotline 1-800-225-NCGA.

7th INTERNATIONAL ODENSE FILM FESTIVAL

The Odense Film Festival is held in the spirit of Hans Christian Andersen, the famous fairy tale writer, born in Odense in 1805.

Films - LIVE or ANIMATED (up to 60 min.) 16mm or 35mm

Categories: Fairy Tales
Experimental - imaginative films.

Only films produced after Aug. 1, 1983 and not previously entered.

For pre-selection purposes, a video-cassette of the film on the U-Matic, Pal 625 or VHS PAL systems may be submitted not later than 15th May 1987. If films on video-cassettes are chosen by the pre-selection jury, a 16mm print or 35mm print must be sent to the Festival to arrive not later than 1st July 1987.

The entry form, together with at least three stills from the film and informative material, must be submitted to the organizers of the Festival not later than 15th May 1987.

Judges include James Broughton (USA, poet, filmmaker) & Borge Ring (Holland, film director, animator & cartoonist) among others.

Contact:
7th INTERNATIONAL ODENSE FILM FESTIVAL
Vindegade 18
DK-5000 Odense C
Denmark

Phone: +45 9 13 13 72, ext. 4294.

Festival Dates: Aug. 1-7, 1987
Odense, Denmark

Festival held in cultural center containing Denmark's Graphic Museum, the Museum of Photographic Art, and an international art gallery.

In the course of the week, school children will pruduce a number of small animated cartoons.

GET ANIMATED! UPDATE

Monthly newsletter focusing directly on the news of the industry, containing no reviews, articles, or artwork. The world of Animation from cartoons to TV, to computers, puppets and video!
Sample copy $3. Subscriptions are $25 (First Class) for 1 year/12 issues.

P.O. BOX 1582, BURBANK, CA 91507
Make checks payable to GET ANIMATED! (US funds only)

ASIFA

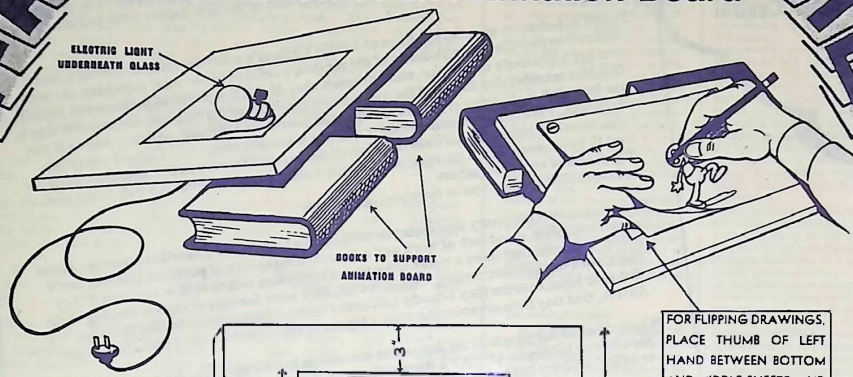
THE VOICE OF ANIMATION 11

FALL 1987

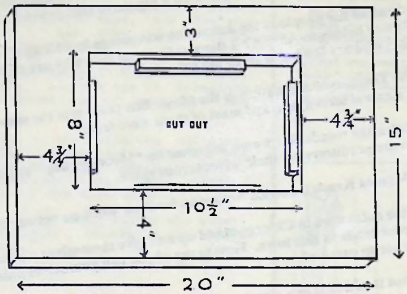
FRAME BY FRAME

The Official ASIFA/Central NEWSLetter

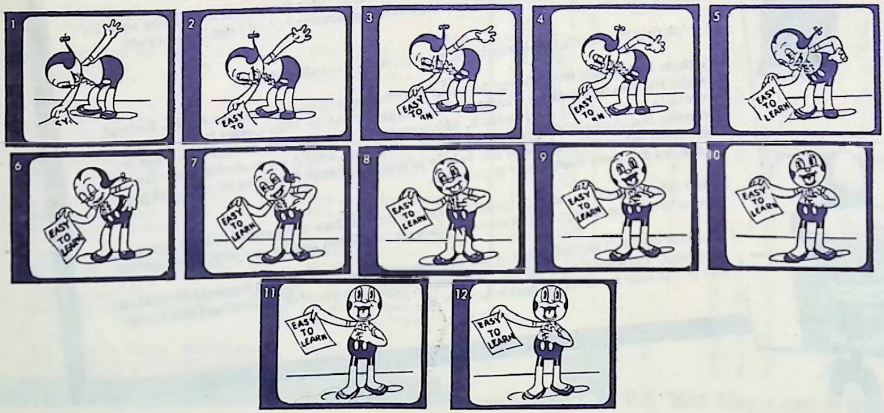
Construction of an Animation Board



FOR FLIPPING DRAWINGS, PLACE THUMB OF LEFT HAND BETWEEN BOTTOM AND MIDDLE SHEETS, AND FOREFINGER BETWEEN TOP AND MIDDLE SHEETS.



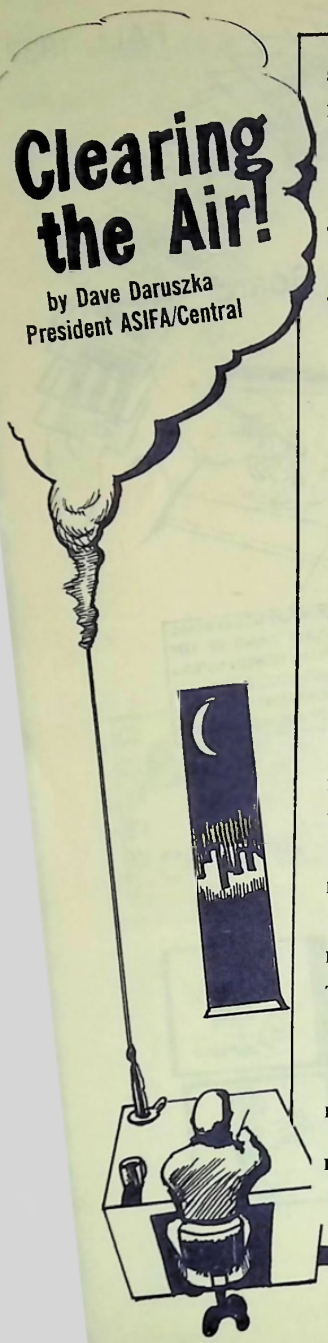
NOTE: While this plan for building a simple animation board is herein presented, it is by no means necessary to construct such a board in order to receive the full benefit from the instructions in the book. However, for those lessons concerning actual animation or movement of characters, it will prove helpful.



From "HOW TO DRAW ANIMATED CARTOONS" by Alvin Epstein (1945)

Clearing the Air!

by Dave Daruszka
President ASIFA/Central



Some random thoughts and comments...

I must apologize for the delay in the newsletter. Our small group of ASIFA volunteers had a very busy summer and were unable to produce the summer issue. I hope we make up for it with this issue. Not only were we unable to get out a newsletter, we were unable to muster the energy to put on our annual barbeque for the first time in memory. Maybe I really have been telling the truth when I stress the importance of more members getting involved with running the organization. I leave the final assesment up to you.

The bad news is we had a great tour of Editel but hardly anyone showed up. The good news is that we will have more of these types of programs in the near future to let you attone for your sins.

To our out-of-town members... Most of ASIFA Central's activities focus in Chicago, and it is difficult to provide you with many of the services available to our local members. At best you get a quarterly newsletter, and not much else. If this is a problem perhaps you should consider membership in one of the more active chapters, or correspondence membership in the International. Some of you have requested your dues returned, and they will be if you so choose. Perhaps you would consider starting a satellite chapter of Central where you are. Send the International dues and a small fee to cover the newsletter to us, you keep the rest to have programs. I mention this because I am concerned about the well-being and happiness of all our members
and would like to keep you as members of Central.

Chicago has become pretty depressing in terms of the business of animation recently. I hear people complain about lack of work and a general atmosphere of paranoia towards one's peers. I am told that there a really cities where animators talk to each other even if they don't work on the same project. Not only that, they seem fearless of anyone stealing their clients or ideas because they actually talk about their. Chicago could be like that too. Try ASIFA, that tiny little organization with a big name that provides relief fast... fast... fast!

Where do all of the people at the animation screenings in Chicago come from, and why don't any of them belong to ASIFA? I personally think that they are culturally disadvantaged individuals who are bussed in from the suburbs.

Before the Tournee of Animation at the Music Box there was the same kind of animation at ASIFA Central screenings, and most of those were free.

Did you catch the wonderful dream sequence on "Moonlighting" animated by Will Vinton? Bravo to the producers for their adventurous spirit.

Kudos to Monica Kendall and Ed Neumann for their work on network television.

Would all the animators in Chicago stand up and give themselves a hand, you have guts to practice your trade in this town. How many of you call yourselves animators and practice another trade to survive?

Don't you find it odd that in a city that has such a large concentration of advertising agencies there is such a dearth of work for local animation producers? (And I don't mean post-production houses)

I think that Pee Wee's Playhouse is the greatest thing since sliced bread.

To those individuals who arrange tours for international animators and the ASIFA Festival reels: Did you forget about Chicago? Did you know that the Film Center is not the only venue in town. If they don't want it, why bypass us? You should be aware that when arranging bookings with organizations that aren't named ASIFA we probably won't find out about the program until it is to late to help promote it. Make it easy on all of us and give us a call, we are more than happy to help out.

I don't think that there really is an ASIFA International. Its a computer that churns out endless minutes of meetings that never took place on issues that don't mean anything anyways.

I probably couldn't identify most of our members on sight. I always see the same faces at our programs. Perhaps you could send me a small wallet size photo of yourself so I can recognize you in case you ever do decide to show up.

Mike Riley's Report on The LA Animation Festival

NATIONAL

Canadian filmmaker Frederic Back was the big winner at the Second Los Angles International Animation Celebration. His beautiful thirty minute film, THE MAN WHO PLANTED TREES, won both the Grand Prize and first place in the 15-30 min category. Unfortunatly this stunning masterpiece has not been translated into English yet, and was screened with the original French narration.

Billed as America's only major international animation festival and presented in cooperation with ASIFA/Hollywood, this event was held during eight days in the middle of July at the Nuart Theatre.

The festival could be divided into three sections: 1)Films in competition, 2)Tributes, and 3)Feature films.

Over four hundred films from 32 different countries were entered in competition. Eight different programs of films gave almost every film entered a chance to be screened. The winners in each category are listed below.

Tributes to Norman McLaren, Milt Kahl, Bruno Bozzetto, Walter Lantz, and Ralph Bakshi consisted of film screenings and interviews.

Feature films from America (Brave Little Toaster,Coonskin), Japan (Robotech:The Movie,Laputa:The Castle in the Sky), New Zealand (Footrot Flats), Hungary (Cat City), and Cuba (Vampires in Havana) were usually shown later in the evening.

Special programs on Great Britain's Channel Four Animation, Hungary's Pannonia Studio Animation, and New Age TV Animation gave indications of where the new frontiers of animation are going.

Chicago was represented by two films in the Childrens category, Briar Rose,the Sleeping Beauty (Lillian Somersaulter-Moats) and How the Elephant Got His Trunk (Ed Newman). Former Chicagoan Gavrillo Gnatovich received the American Independent Animator Award of $1000 given by Paul Bartel for the film Lazar.

Congratulations on a job well done go to Terry Thoren who almost singlehandedly put this festival together. Hopefully the THIRD festival will be even more successful.

WINNING FILMS:

Category	Title(Country)	Filmmaker
Grand Prize	Man Who Planted Trees (Canada)	Frederic Back
First work, 1st	When the Bats are Quiet (Brazil)	Fabio Ligmin
2nd	Your Face (USA)	Bill Plympton
Commercial, 1st	Big Man (USA)	Bob Kurtz
2nd	Eyes on the Prize (USA)	Steve Linden
Childrens, 1st	Frog and Toad Together (USA)	John Matthews
2nd	Amazing Bone (USA)	Michael Sporn
2nd	Lucretia (Canada)	Heidi Blomkvist
Less than 5 mins 1st	78 Tours(Switzerland)	George Schwizgebel
1st	Drawing on My Mind (USA)	Bob Kurtz
2nd	Augusta Degaszt (Hungary)	Csaba Varga
5-15 min 1st	The Characters (Netherlands)	Evert de Beijer
2nd	Break! (Soviet Union)	Garri Bardin
15-30 min 1st	Man Who Planted Trees (Canada)	Frederic Back
2nd	Nightangel (Canada)	Jacques Drouin & Bretislav Pojar
over 30 mins 1st	Footrot Flats (New Zealand)	Murray Ball
2nd	Brave Little Toaster (USA)	Jerry Rees

Computer animation develops character

by Beth Anderson
Los Angeles Bureau

As computer-aided animation gains technological ground at a breathtaking pace, major issues are emerging concerning final output quality and the warmth or personality of animated characters.

What gives successful exhibit pieces such as Pixar's "Luxo, Jr." and "Red's Dream" such impact is that both reels feature anthropomorphized objects (a family of desk lamps in the first, a dreaming unicycle in the second) with personality. Other companies, such as Pacific Data Images (Sunnyvale, Calif.) and Cranston/Csuri (Columbus, Ohio), are also exerting R&D efforts to develop computer animation techniques that lend themselves to storytelling. And Allied Visual Artists (Hollywood) is trying to establish a method that uses both hand and computer techniques.

Rendering speed, resolution and cost are only a few of the items which must be dealt with. More important, the environment and method of the classical animator has yet to be properly duplicated in the computer studio. Nevertheless, instilling authentic, lifelike movement and personality in characters powered by silicon is an intriguing challenge for a large cross-section of animators.

Technological gap

Much Disney-style narrative animation is at most computer-assisted. However, characters produced in the classic fashion can be inserted into computer-generated backgrounds, providing a compromise between hand and computer-generated animation.

But a technological gap still separates classical character animation from that which is computer-generated, said Greg Maurice, president of Allied Visual Artists (Hollywood). Maurice has been a character animator since his high school days and has observed the evolution of the industry.

Despite his history with handanimation, Maurice is drawing the computer into his art. Recently Kurt Wiley, an artist with much experience in video and audio engineering (and a love of classical character animation) has joined Maurice at Allied Visual Artists. Together, as with many collaborators, they are working to bridge the gap and bring the technology into this highly specialized area of animation.

"Classical animators have always been very comfortable with film because of its high resolution, distinct color and projection capabilities," Maurice said. "Computers are restricted right now to low-resolution. Generally you are confined by the resolution of a TV set. HDTV will change all that. But CPUs have to be faster. If you increase the resolution from 512 to 8,000, that's a great deal more information."

Computers would be more attractive to animators, said Wiley, if animators could go directly from film to film without having to go through videotape. If a graphics system can be developed with the resolution of the current processors which use multi-step optical printers and mattes — and the interfaces are accessible — then film people will be able to process all the information in the computer, all via film. This would allow seamless mattes, to juxtapose hand-drawn animation with film footage and other techniques.

CONT. P.4

Computer	1st Luxo Jr. (USA)	John Lasseter & William Reeves
	2nd Opera Industriel (USA)	Adam Chin & Richard Cohen

SPECIAL AWARDS

People's Choice	Your Face (USA)	Bill Plympton
Bob Clampett Scholarships	Ouchless (USA)	Jim Reardon
	When the Bats are Quiet (Brazil)	Fabio Ligmin
American Independent Animator	Lazar (USA)	Gavrillo Gnatovich
LA Film Critics	Drawing on my Mind (USA)	Bob Kurtz
	Nightangel (Canada)	Jacques Drouin & Bretislav Pojar

P.S. "Mike Riley is back in town"

FESTIVAL *Report*

HIROSHIMA '87

The second international animation festival in Hiroshima, Japan, took place from August 21 to 26, 1987. It was a perfect festival from every point of view. Selection, presentation, audience participation, screening facilities, promotion, hospitality, and judging, were all of the highest possible quality. It did justice to the art of animation, to the organizers and to the public who filled the cinema seating 2,000 people for every performance and there were four performances a day for the six days of the festival.

The content of the films revealed three specific developments in the following areas:

1. It helped to establish a demand for high quality, adult animation.
2. It brought closer together practicing animators and those who work in computer graphics studios. It was a practical progress report on computer graphics. Examples were shown from the Japanese, the American and the European studios. There was a penetrating discussion about the relationship between traditional animation and its future with computer animation, specifying its role in the 21st century.
3. It widened the workshop activities, especially in Japan, for children to do their own films and the idea for adopting film tuition in junior high schools as school curriculum was also discussed with educationalists attending the festival and supporting the idea.

It is possible that the festival will have a wide-reaching affect in Japan where support for high quality adult animation has been needed.

The jury consisted of Yuri Norstein, Nicole Salomon, Paul Driessen, Te Wei and Bruno Bozzetto. The chairman of the jury was Osamu Tezuka, the well-known Japanese director.

The announcement of the awards was in the presence of Takeshi Araki, the mayor of Hiroshima City which gave the occasion a sense of dignity. Here is a short list of the awards:

GRAND PRIX 500,000 yen
THE MAN WHO WAS PLANTING TREES (Canada)
Frederic Back

HIROSHIMA PRIZE 500,000 yen
DREAMLESS SLEEP (UK)
David Anderson

DEBUT PRIZE 200,000 yen
THE SILENCE OF THE BATS (Brazil)
Fabio Lignini

SPECIAL PRIZE (Strong Impression & Atmosphere)
OPERA INDUSTRIEL (USA)
Adam Chin & Richard Cohen

First and Second Place Prizes were awarded for the following:

Category A	1st	BIG MAN, Bob Kurtz (USA)
	2nd	CUBE, Haru Fukushima (Japan)
Category B	1st	YOUR FACE, Bill Plympton (USA)
	2nd	SOLITAIRE'S SANCTUARY, Karen Kiser (USA)
Category C	1st	STRAWMAN, Hu Jinqing (China)
	2nd	AUGUSTA FEEDS HER CHILD, Csaba Varga (Hungary)
Category D	1st	EVERY DOG'S GUIDE TO COMPLETE HOME SAFETY, Les Drew (Canada)
	2nd	SUPERSOAP, A DA/Ma Kexuan (China)
Category E	1st	LUXO JR, John Lasseter/William Reeves (USA)
	2nd	SET IN MOTION, Jane Aaron (USA)
Category F	1st	THE WIND, Csaba Varga (HungaryO
	2nd	ROPEDANCER, Raimund Krumme (Frg)

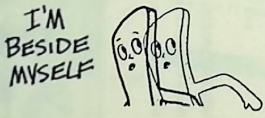
ASIFA SPECIAL AWARD HIROSHIMA '87
The Executive Board of ASIFA-International Animated Film Association has unanimously agreed to present the ASIFA Special Award to:

KAREL ZEMAN
ASIFA celebrates Karel Zeman, the man who could work miracles; he brought intelligence and imagination to the world of film so that through his eyes others could see the marvels of Jules Verne and the fantasies of Baron Munchausen. His skill as a film animator and director enables him to create the most ingenious storytelling devices. For all those wonderful achievements we honor him.

A further attraction of the festival was the large Chinese attendance. Now grab your diary for the next year! The first ever Chinese film festival will be an animated international event in Shanghai from November 10-14, 1988. This was announced by the Director of the Shanghai Animation Film Studio, Yan Ding-xian and you are all invited.

In a special meeting during the ASIFA board meeting Yan Ding-xian outlined their plans for the festival next November and the board expressed its support for this festival with great enthusiasm.

JOHN HALAS



Harvey Deneroff, animation historian and former editor of Graffiti magazine for ASIFA Hollywood, is proposing an Animation Studies Conference for sometime in 1988. His plans include the formation of a Society for Animation Studies which would be a membership organization for animation scholars. He has received numerous endorsments and sponsorships from groups and inidividuals. Anyone interested in this worthy project should contact Mr. Deneroff at 14830 Dickens St. #7, Sherman Oaks, CA 91403-3632. (818)995-7179.

Character

Defining the format

"The producer must define his presentation format," said Maurice. When working with videotape, the television producer encounters no problem at 2,000-, 1,000- or 525-line resolution. But, according to Maurice, if the producer plans to project rather than broadcast his, video output isn't adequate.

"It's really up to the manufacturers of computer graphics systems to accommodate both formats," said Maurice. "They are both viable, and they are both big markets."

Character animation plays host to this conflict. The most famous character animators (such as those on Disney's staff) were able to look at a character on a piece of paper and breathe life into it. Disney animators took their characters well beyond a collection of lines and geometric shapes. Characters created in this way moved in real, human, asymmetrical patterns, not in the stiff, mechanical, repetitive linear motions which are the earmark of computer animation.

Maurice has worked diligently to take existing animator drawings — without the animator having to retrace everything — and electronically colorize them while maintaining the animator's line.

This last feature is critical. Although there are a number of systems currently on the market that handle animation drawings, many of these have trouble preserving the animator's line. Film resolution is necessary to preserve this type of ultra-fine line. The problem can be partially remedied in a low-end video system by using enough gray scales per pixel, or bits per pixel, to automatically soften the line.

One solution is to get the line to the point where it is solid black, but, according to Wiley, the result is a very harsh-looking image.

"What might alleviate this is a way that a pencil drawing can be converted to color — a conversion process that will maintain the relationships between the original shading in the lines and the shading in the drawing," he said.

What computers are doing right now is to confront the problem after the drawing is done.

Wiley said the layout artist is the key person in the animation industry, and Maurice concurred. "He's probably the most articulate and would have the tools of the trade at his finger tips. The trick is to incorporate the personality into the wireframe stage."

About interfaces

Many existing computers — especially 3-D computers — are extremely difficult to use for personality animation, in part, because of the user interface. This difficulty, however, has not discouraged companies like Pacific Data Images (Sunnyvale, Calif.) and Cranston/Csuri (Columbus, Ohio) from experimenting in this area. Cranston/Csuri is experimenting with generating 3-D environments and mixing cel animation, or 2-D characters, with those 3-D environments for Saturday morning cartoon type productions.

James Kristoff, president of Cranston/Csuri, said "Our thought is not so much to replace the characters — although at some point I think that there will be 3-D character animation done as well — but as a start, to go with the traditional 2-D characters and create 3-D environments that have a different look."

CONT P.6

NEWS YOU CAN USE

If you have a membership that was due for renewal in June you may have noticed the absence of a notice. All memberships will now be due for renewal in January. This means if you are an ASIFA Central member we must have your dues by no later than January 1, 1988. This change will help us to better manage our treasury, make it easier for you to remember when to send your renewal, and has given some of you lucky devils a free six months as an ASIFA member.

The Chicago Area Film and Video Network is laying the groundwork for a series of one-hour magazine format programs. Each will require a variety of segments, including animation. Ten to fourteen producers/crews will be involved in the creation of the four 6-minute segements for each topic. Contact the CAFVN at 276-8654 for more information.

This year's Chicago Film Festival animation jury recently completed the task of screening a variety of films from diverse sources such as Hungary, England, Denmark and the United States. Standout films included *When the Wind Blows* and *The Man Who Planted Trees*. Chicago animator and ASIFA Central member Jim Richardson produced a standout student film entitled *Cat and Rat*. Jurists included ASIFA Central members Chris Blake, Tom Cieselka, David Daruszka, Mary Haynes and Mike Riley.

The awards were:

Gold Hugo - *When the Wind Blows* - England

Silver Hugos - *Paradisia* - USA
The Man Who Planted Trees - Canada

Gold Plaque - *George and Rosemary* - Canada

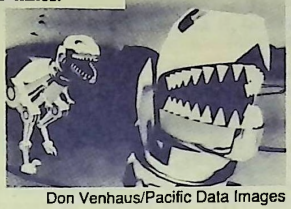
Silver Plaques - *Dreamless Sleep* - England
Lazar - USA

Certificates of Merit - *Cat and Rat* - USA
Frakenstein Punk - Brazil
Rhapsody in Blue Jeans - Hungary
Giordano - Canada
Binky and Boo - England

A promo for ASIFA Central recently appeared on public access cable television in Chicago. The two-and-a-half minute "story" appeared on FYI Chicago, a teletext magazine for nonprofit organizations on Channel 27. The one-hour magazine runs 24 hours a day for a month. The story will appear in future issues of the magazine. The all-volunteer production team includes writers artists and musicians. ASIFA Central members play a part in the production of this creative experiment in public information. The background music features the work of Mary Haynes. Keith Folk worked as an artist on the computer paintbox system, used to create the magazine, as part of a special project funded through the Chicago Office of Fine Arts. Keith designed a boffo introduction to the magazine that appears each month. Dave Daruszka administers the channel for the Chicago Access Corporation. If you live in the City of Chicago, and have cable TV, you can check out the action on Public Access Channel 27.

Computer graphics television special

The Computer Graphics Special, a 60-minute color program on computer graphics and animation by producers Geoffrey de Valois and Donna Cohen (San Francisco), begins airing nationally this month on public television. Check local listings for air times.



Don Venhaus/Pacific Data Images

FACTFILE No. 9 ANIMATION by Lucinda Travis and Jack Hannah. Lists and information on organizations, schools, suppliers of equipment and services, lists of festivals, distributors, periodicals, and a bibliography and filmography.
American Film Institute, 2021 North Western Ave.,
Los Angeles, CA 90027 (213) 856-7600

GET ANIMATED! ANIMATION VIDEO DIRECTORY

This new directory gives descriptions and sources for over 1300 animated tapes and discs. The book includes special headings for key characters, series, animators, and also gives info on hundreds of features and TV series and is cross-referenced. $15.00.
For a complete listing of GA!'s books and magazines write:

GET ANIMATED!
P.O.Box 1582
Burbank, CA 91507

FRAME by FRAME

Published quarterly by:
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Chicago, IL 60645
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President: David Daruszka
Vice President: Keith Folk
Secretary: Mary Haynes
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David Daruszka
Keith Folk
Mary Haynes
Mike Rielly

Contributors to this issue: David Daruszka, Keith Folk, Chris Blake

This project is supported by a CityArts I grant from the Chicago Office of Fine Arts, Department of Cultural Affairs.

THE MOUSETRAP

THE MOUSETRAP is a spiral bound collection of caricatures, sketches, doodles and conference notes from Disney Studio animators. Limited to 500 copies. $9.95 plus postage.

Carl F. Macek & Associates
P O Box 1148
Yorbalinda, CA 92686

THE ART OF THE ANIMATED IMAGE, an anthology edited by Charles Solomon that contains 10 articles covering animation from Winsor McCay (by John Canemaker) to computer animation (by James Blinn). Other articles are on Fine Art Animation (Cecile Starr). Women Animators (L. Rabinovitz), Beginnings of the Disney Multiplane Camera (David Smith) plus articles on McLaren, Walter Lantz, J. Stuart Blackton (Donald Crafton) etc. 96 pages, softbound. $9 from the A.F.I., 2021 North Western Ave., LA, CA 90027 (213) 856-7600.

FACTFILE NO. 9 ANIMATION BY LUCINDA TRAVIS, AND JACK HANNAH. The 45 pages are full of lists of information. There are sections on organizations (ASIFA chapters, etc.), schools teaching animation, suppliers of animation equipment and services, lists of festivals, distributors of animation, periodicals and a bibliography and filmography (including films about animation). Available from the A.F.I. P.O. Box 27999 or 2021 N.W. Ave. LA, CA 90027 (213) 856-7600.

ANIMATO! NO. 14 features a reply by Shamus Culhane to a negative review that appeared in issue #13, Jeffrey Ventrella on computer animation, a great survey and critical review of books from 1920 to present that cover animation techniques (how-to books), a critical five page review of EWOKS & DROIDS by someone close to the project that wished to be annonymous, a tribute to Norman McLaren by Landmark's Gary Meyer, news of the industry by John Cawley, a review of a 1920's Fleischer video tape, SNOW WHITE: STILL THE FAIREST OF THEM ALL, some tasteless gossip including an X rated Mickey Mouse joke and news of the Will Vinton/Bob Gardiner rift, and reviews of recent animated TV shows, the features "Footrot Flats" and "Chipmunk Adventure" and Sally Cruikshank's short FACE LIKE A FROG. A GREAT ISSUE AND ONLY $2, or $10 a year from Mike Ventrella, P.O. Box 1240, Cambridge, MA 02238-1240 (checks in his name only)

ANIMA FILM NO. 11 is free to ASIFA International members. The new issue includes tributes to San Francisco visionary filmmaker Jordan Belson, ADA of China and Norman McLaren, plus a history of animation inChina, other news items and letters.

ANIMATION MAGAZINE NO. 1 is 60 pages of information. Most of it (from page 14 to 60) covers programs at the 1987 LA ANIMATION CELEBRATION (it is published by the producers of the event). Articles cover New Age TV Animation, Superman cartoons, the features shown at the festival (BRAVE LITTLE TOSTER, CAT CITY, FOOTROT FLATS, COONSKIN, ROBOTECH, etc.), information on the tributes to Bakshi, Bozzetto, Milt Kahl, Lantz and McLaren, plus lists of films shown a review of the new Winsor McCay book world and US news, etc. Single issues are $3 and a 6 issue subscription is $15 from ANIMATION, P.O. Box 25547, LA, CA 90025.

NATIONAL ENDOWMENT FOR THE ARTS grants for projects that use the media as art forms. Pat Amlin's Mayan myth film was made with an NEA grant. Nov. 13 deadline. Applicant must have substantial professional experience. (212) 682-5400. NEA Media Arts Program, Nancy Hanks Center, 1100 Pennsylvania Ave., N.W. Washington, D.C. 20506.

TEACHERS WANTED BY COMPUTER ARTS INSTITUTE. The school is growing and seeks more instructors with computer graphics skills. Send resume to CAI, 5627F Paradise Dr., Corte Madera, CA 94925. The school also offers a PLACEMENT SERVICE. If you have experience send them a resume.

SNOW WHITE IS BIG BOX OFFICE HIT, GARBAGE PAIL KIDS SAT AM SHOW UNDER ATTACK FROM TV WATCHERS, ''WHO FRAMED ROGER RABBIT'' BUDGET PASSES $30 MILLION are front page stories in the August issue of GET ANIMATED UPDATE. Inside the 10 page issue are articles on the voice actors' strike, a Gustaff Tenggren show in LA (SNOW WHITE & PICOCCHIO artist), CHARLIE BROWN to be first prime time animated mini-series, BOZO MEETS THE PRESIDENT to be TV special for 1988, PEE-WEE wins several Emmys, LA Animation Celebration news and list of winners, a report on Annecy, OLIVER AND THE DOGER (Disney) has cost over $10 million so far and is less than 70% completed, FLINTSTONES, TOP CAT and others have recently been released on video, news of Disney video releases, top selling tape reports, news of coming release (theatrical, TV and home video) etc. If you care about national animation news, subscribe to GET ANIMATED! $25 a year, P.O. Box 1582, Burbank, CA 91507.

Character

Meanwhile, PDI is researching and developing long-format animation. The company has produced in-house a number of short experimental pieces involving computer-generated character animation.

Rosendahl said that the results of PDI's work would be completely different from Disney-quality animation. "The types of things we're working on will not only be different from the creative standpoint, but the whole look of the piece will be completely different from the type of animation that people are used to."

ALIVE FROM OFF CENTER DEADLINE IS DEC. 31. Seek works (after 1982) that fuse performance art with technology for PBS series. KTCA-TV, 1640 Como Ave., St. Paul, Minn. 55108 (612) 646-4611.

WARNER BROTHERS ALL STAR CARTOONS

Friday, Saturday and Sunday
November 13, 14, and 15

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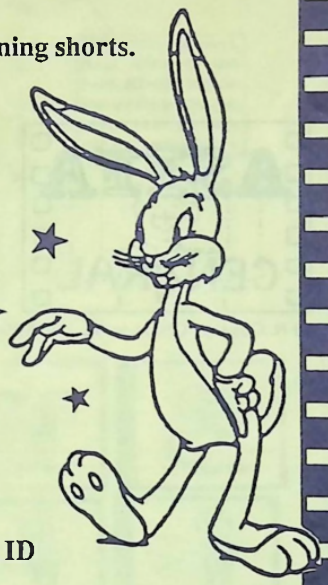

Show times:
Friday and Saturday 7 & 9 PM
Sunday 5:30 & 7:30 PM

Admission:
$4.00
$3.00 Facets and ASIFA members with valid ID

★ **Cosponsored by Facets Multimedia and ASIFA Central,the Midwest Chapter of the International Animated FilmAssociation.**

★ This project is supported by a CityArts I grant from the Chicago Office of Fine Arts, Department of Cultural Affairs

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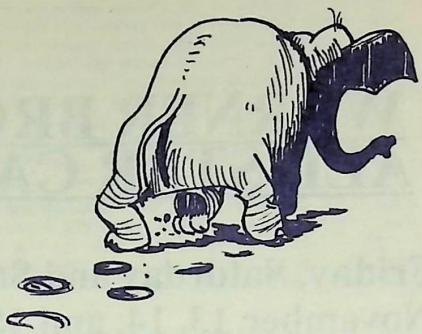
...Fresh!



Mice, Ducks, Rabbits, Pigs ...THAT TALK!

Chicago Supports Animation

Don't look now...But, Chicago has its own animation organization, ASIFA/Central

Call (312) 764-0776 Leave a Message

ASIFA CENTRAL

7549 N. Oakley Chicago, IL 60645

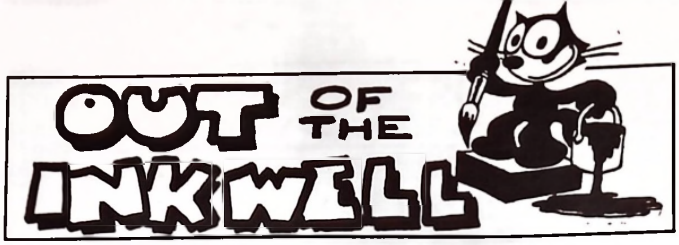
FRAME BY FRAME

Newsletter of ASIFA Central, Midwest Chapter of the International Animated Film Association

SPRING/SUMMER/FALL 1990

THE SUCCESSFUL ANIMATOR

Interview with Jon McClenahan of StarToons Studios



It is with great sadness that I bring the news of the passing of ASIFA Central member Robert Edmonds. I was surprised to discover that Bob was 79 years old, I would have guessed him to be much younger from the energy and enthusiasm he exuded. Bob was a teacher and author: he was instrumental in establishing the film and animation departments at Columbia College and wrote a number of books on various aspects of filmmaking. He recently retired from teaching at Columbia, and had just returned from a trip to Eastern Europe. Anyone who had the opportunity to particpate in one of his European sojourns to Zagreb or Annecy has a good story to tell about Bob and his wife Shirley. Bob was our international emissary, and his home was always open to visiting filmmakers and artists. I for one feel fortunate to have known him and will miss his kind and supportive spirit. If you knew Bob it would be nice if you sent his wife a card or a note to express your feelings. Send all correspondences to: Shirley Edmonds, 1132 W. Lunt, Chicago, IL 60626.

Our last newsletter carried a call for nominations for the Board of Directors of ASIFA Central. Unfortunately there were no responses to this appeal and it was necessary to postpone the elections. Our corporate bylaws require that we hold annual elections for the Board of Directors, and we must hold elections in the very near future. I would be happy to provide any interested individual with a packet outling the duties and responsibilites of Board membership. Please call 312-764-0776 and leave a message.

I had a conversation recently with two ASIFA Central members who served as jurors at the Chicago Film Festival. The discussion turned to the state of animation in Chicago and the inexplicable lack of interest of many animation professionals in our organization. I explained that my experience has been that Chicago is a fragmented community, that the comraderie that exists in other cities amongst animators is not to be found here. There is a rabid paranoia here that everyone is out to steal your clients and ideas. I told them that to me, ASIFA was the one organization that could surmount the petty problems that seem to divide us. We owe allegiance to no studio or idea, save the purpose of promoting the art of film animation.

To my mind it is no small wonder that the state of animation in Chicago could best be classified as abysmal. I personally think that the members of animation community in Chicago cannot see the forest through the trees. Animation in Chicago has the potential for greatness, one need look no further than a newcomer like Startoons to see what is possible. I feel that the animation community in Chicago needs to work together for a common goal and begin to break down the barriers that have existed for too long. ASIFA is the place that can make that happen, there is only a lack of will.

David Daruszka
President

LOCAL NEWS

By Deanna Morse

(Editors Note: This article originally appeared as the Midwest Update in Animation Magazine.)

The Effects Animation and Design Group (EADG) of Editel utilized CASPER, their component digital editing system with proprietary software on the international tv spot "Creation". The spot, for 7-UP, stars Fido Dido, a black and white line-drawn cartoon character, who interacts in a live-action environment. They also used their Paintbox/Harry on two spots for Bud Dry and four eight-minute informational videos for Gatorade.

Calabash completed a PSA for Earth Day which was aired nationally. They also completed a PSA for safe sex, which caused some local controversy, as the spot included an animated condom. Several news stations covered the story, and at least two Chicago stations decided to air the PSA.

Post Effects' computer generated opening for the "New Explorers" won first place in the broadcast category of the NCGA competition. Recently they worked with Calabash on a project designed to recruit people to work at Disney World.

Sinnott and Associates continues to combine computer generated and hand drawn animation in production spots for Kellogs Cereal through the Leo Burnett Agency. Pieces of the cereal are plotted into the Wavefront, which animates their 3-D movement. Individual cels output by the computer are then

(continued on Page 5)

Interview with Jon McClenahan
By Leonard Kohl

The animation industry in Chicago still pales in comparison with the amount of animation studios and production companies in New York and California, but this may change. One of the newest companies to call Chicago its home is **StarToons**, small in size, but not too small in achievement. One of StarToons' latest projects has been a substantial amount of work for Steven Spielberg's cartoon production for Warner Brothers, known as *Tiny Toons*. Recently I got a chance to talk to the head man of **StarToons**, Jon McClenehan.

Looking over his animation career so far, he says: "Very few of my credits cause my chest to swell with pride. Some of the *CBS Storybreaks* were pretty good, but nothing to write home about. The series I directed, *Teen Wolf*, *Berenstain Bears* and *Pound Puppies* were putrid, in my opinion. I really enjoyed working on that New Zealand film, *Footrot Flats*. It was more of an adult (feature) film, and really funny in its gags, although the film itself was kind of disjointed. *Tiny Toons* is probably the best of all." Mc Clenahan has also worked on the recently released *Jetsons: The Movie*, and was a story director for several episodes of *The Completely Mental Adventures of Ed Grimley*, and six episodes of *Camp Candy* due this fall on NBC.

I asked McClenehan what led him into the field of animation, "I had been majoring in chemistry as a pre-med prospect at Chicago State University. I thought I wanted to be a doctor, and I did OK in college, grade-wise. But after a year I realized I had no interest in removing rats' gonads, or removing the gastronemius muscles of live frogs let alone human bodies. Let me explain, I have nothing against surgeons, but the idea was more appealing to me than the reality.

"I also had a scholarship in journalism, but felt that any journalistic talent I had would be put to good use no matter what I was doing. I didn't necessarily want to become a newspapaer editor either. So what was I going to be when I grew up? I dropped out of college and got a job as a truck driver, lugging meat around to ghetto grocery stores on the South Side of Chicago. I did that from 1975 to 1980. Believe it of not, my experience as a truck driver/salesman was extremely valuable to me. I taught me the basics of business and hard work. It didn't matter how much meat I sold, it mattered how much money I collected! That can be applied to any field of endeavor.

" My wife could see that I wasn't particularly thrilled with the idea of being a truck driver for the rest of my life. We had friends in Australia. I had always fantasized about moving to Australia, based on the fact that when Kennedy was elected my staunchly Republican parents had said, 'That does it! We're moving to Australia!' So my wife and I moved to Australia.

"In Australia I hunted for work for about four weeks until, in desperation, I dragged my sorry carcass into the Hanna Barbera Studio in Sydney. I didn't think I had a chance, but they liked my drawings and hired me on the spot. They had such a work load that if I couldn't draw they would have hired me as a cel painter. But since I knew how to hold a pencil they put me in the Inbetweening Department. It was great. It was like a dream come true! We were working on the *Popeye* series. The last ones done were handled by Hanna-Barbera in Sydney up until 1981. I had always loved Popeye!

"Animation in Australia was a thriving industry. It was very good to me and I made a hell-of-a-lot of money doing something I loved, as opposed to lugging meat. My drawing ability was always pretty good, but I am not what you would call an accomplished artist. Remember, I am an ex-truck driver who was going to be a doctor. I still think of myself as a regular guy; not a scarf-wearing, Perrier-sipping, Monet-loving artist. My appreciation for art is embarrassingly low. It's just that I can draw.

"So, in that regard, animation was perfect for me. Animation is not art, it's hard work. I could relate to that. I am not saying that animation cannot be artistic, but with filmmaking it's not that easy. You don't just carve out a block of soap or throw some paint on a canvas. You have to think, plan, work, sweat, coordinate with lots of other people, sweat some more, work some more. It's not easy. It's a challenge and I love it!"

Because there is a misconception of what an animation director does I asked McClenehan to explain just what his work entails, "It depends on whether you're really directing or just assuming the title. As animation director at Hanna-Barbera, my duties were to act as a consultant for other departmental managers, brief the animators on their work, check their work for

(continued on Page 4)

Jon McClenahan

(continued from Page 3)

quality, view the dailies, call reshoots, get paid a lot of money, and see my name appear by itself for more than one second on the credits. The writer, the board artist, even the head of the layout department had more directorial influence on the film than I did.

"A real director would work with the writer to improve the visuals, supervise the voices, time the x-sheets, supervise or actually do the (story) board, oversee the layouts, all in addition to the things I was doing. Now, I have done all of these things, but never on one single film project. There has never been enough time. Saturday morning work has to be done on time or you can bet the networks will sue your butt out of existence. Ideally, a director would do all the things I mentioned as well (choosing the music, the color, design of the characters, their voices, etc.). Tex Avery, Hanna and Barbera, Chuck Jones; they were probably the last great directors, they did it all.

"So what we have today is generally not the product of an auteur, it is a group effort. But that is true of all filmmaking. Hitchcock was not an auteur. He had set designers, casting directors, cinematographers, production designers; all the live-action counterparts of the animation team. He may have left his mark on a film as a director, but he didn't create the stories nor deal with the most technical aspects of the process. There is no such thing as an auteur in filmmaking, that's the fantasy of some scarf-wearing, Perrier-sipping, Monet-loving artiste.

"Let's get this straight: for *Tiny Toons* I'm just an animator, period. Now, it may be true that I direct myself as a animator/actor. Ususally I disreard the director's notes. That's because I think my way is better. I have to do that. See, there is a universal phenomenon known as 'The Law of Thermodynamics': things tend to break down. 'Murphy's Law' is the same: 'If something can go wrong, it will'. In animation, it starts with the writers idea; which is fantastic, hopefully. He can see it all in his mind; it will be so funny, so spectacular, so entertaining.

"By the time the voice talents have recorded their lines probably 40% of the entertainment quality has been lost. The storyboard wipes out another 10%, and so on down the line. So, I'm always thinking how can I stop this thing from breaking down? The reason breakdown is inevitable is because there are going to be people working on the film who only do what they are told. So, when I am animating I'm reaching back and trying to get back to what the writer meant. Not that I see myself as some kind of animation god, rather I'm just trying to bring in some freshness at a point in the production where it surely needs it. Sometimes I'm wrong, but I haven't had any complaints. And, while the directors I ignore may grumble, the producers love my stuff! Spielberg himslef loves my stuff! I don't blame directors for grumbling. The probably think, 'Why the hell do I bother if the animators just ignore my notes?' We wonder the same thing.

I asked Jon about his feelings on the Hanna-Barbera studios, "Yeah, a lot of people are down on Hanna-Barbera, that it destroyed animation, etc. I'll tell you what I think, Hanna-Barbera kept animation alive as an industry during a long crisis period. When they stopped producing the theatrical shorts at MGM, Bill Hanna and Joe Barbera took advantage of a new market: TV. Between 1955 and 1985 Saturday morning animation is practically all there was to keep animators going. It might well have died out or become a cult thing. But no, its high profile was maintained all those years, even though the quality dropped significantly. I think Hanna-Barbera has been good to animation. It also taught us something valuable: that kids will watch any damned thing! We can learn from that, as human beings and as animators."

What about the future? "Feature films, definitely. But also theatrical shorts. Disney is doing them again, and I hear rumors that Hanna-Barbera will be doing the same for Universal. 7-8 minutes is the perfect length for a cartoon. But, you can't help but admire Disney's ability to sustain an animated film for 80 minutes. Disney's features were great, wonderful, edifying. That's what I want to do: enrich people.

"As far as expanding **StarToons** I want that to happen in its due course. I'm not presently willing to get deeply into debt, which is what you have to do when you decide to expand. My first year it was just me and my wife, Chris. Occasionally I would hire people for a week at a time. Now we have a staff of three and we're on the verge of hiring two more people full-time. If some of the projects we're bidding on pan out, we'll be looking for more. But right now I don't want to force it. StarToons has been built on my reputation as an animator. The people on our studio have to be top-notch, I don't want to put out run-of-the-mill stuff."

LOCAL NEWS

(continued from Page 3)

painted and shaded by hand, giving an organic feel to the computerized motion.

Cloni Artworks has been busy animating the Teenage Mutant Ninja Turtles in a spot for Light and Lively Yogurt. The animation involved a traditional cel approach, using hand-inked colored lines and double exposed shadows.

Startoons has been workling on "Warner Brothers: The Next Generation", an after school syndicated special which will air this fall, featuring clones of the old Warner Brothers characters. They recently completed two 5 minute films for the American Dental Association starring Dudley the Dinosaur. They continue work on the Tiny Toons series.

Goldsholl Design and Film combined clay animation and live action in their spot for Mel Schlesinger Chevrolet and Ads Inc in Milwaukee. In the spot an animated Mel uses a jackhammer to "cut the top" of his prices, represented by a mountainous rock wall carved into the letters of his name.

Animasaur Productions completed the design and animation of four fully armatured cast foam rubber puppets in their spot "Big Cheese and the Groupies" for the American Dairy Association. In the spot, the characters interact with live-action children, and sing and dance within a 50's style refridgerator set. They are also currently working on a Tuna Helper spot with the Helping Hand in another of his costumed appearances.

Northwest Teleproductions animated a futurisitic 3-D concept car with the Quantel Paintbox for the opening of "The Super Chargers", a syndicated motor sports entertainment program. The spot animated a fireball, the futuristic car moving through wind tunnel effects, and the program's logo.

FRAME BY FRAME

Summer/Fall 1990

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Please send all correspondences to: ASIFA Central,
790 N. Milwaukee Ave., Chicago, IL 60622.

PUBLICATIONS

Hard-to-find Animation Publications (and other goodies)

Books, cels, used 16mm films, back issues of Animania and Funnyworld, lobby cards posters and pressbooks from ASIFA Central member Veto Stasiunaitis, 321 W. Breen St., Niles, IL 60648. (708) 966-0496.

ANIMATO #19

Interviews with John Lassiter, Virgil Ross about his years with Warner Bros., Bob Clampett interview about Bob McKimson, a tour of the Florida Disney Studio, the making of "Gulliver's Travels", lots of reviews and industry news. Four issues only $10 from PO Box 1240, Cambridge, MA 02238.

ANIMATRIX #5, The Journal of the UCLA Animation Workshop

Animation Made for Kids Before Crusader Rabbit and an Interview with Fritz Freeling. Intelligent, in-depth reading. $5. plus $2.50 per shipping per order. Make check or money order payable to: Animatrix, UCLA Animation Workshop, Dept. of Film and TV, 405 Hilgard Ave., Los Angeles, CA 90024.

Animation Industry Directory 1990

$15 from Animation Magazine, PO Box 25547, Los Angeles, CA 90025.

International Directory of Computer Animation Producers

$86.50 from Pixel, PO Box 1674, 5325 Sheridan Dr., Williamsville, NY 14231-1674.

NEWS FROM AROUND THE WORLD

WE ARE THE WORLD, PART I...

At a recent conference at UNICEF, Bill Hanna proposed developing an international organization of animators to promote positive social changes on a worldwide basis. He suggests a cooperative effort between animators in different countries to promote social causes like human rights and an end to world hunger.

Hanna hopes that every country will be represented in the new organization and work with existing groups like ASIFA and UNICEF.

Hanna says that many cartoon organizations are performance and awards-based, and he would like them to become involved with mobilizing the animation industry to deal with social problems.

ASIFA-Hollywood Inbetweener, May 1990

TINY TOON ADVENTURES AROUND THE COUNTRY

Officials at Warner Bros. Domestic Television Distribution announced that its syndicated "Tiny Toons Adventures" has cleared more than 84% of the U.S. This includes 47 of the top 50 markets, and 82 of the top 100. The announcement came almost one year exactly from the day they announced the project.

"Tiny Toons" introduces new characters based on the old Warner Bros. cartoons, and will be animated at Warner Bros. Animation. Steven Spielberg and Amblin Entertainment will executive produce. (See article on StarToons elsewhere in this issue for the Chicago connection in Tiny Toons.)

ASIFA-Hollywood Inbetweener, May 1990

DON'T HAVE A COW, BART & ROGER, BUT YOU HAVE COMPETITION

The networks are developing their own prime time cartoons for the upcoming season. ABC has ordered a pilot for an animated show called "Danger Team", a detective show starring Kathleen Beller along with a clay animated supporting cast. CBS plans to revive the "Pink Panther" series, combining (what else) the cartoon character with live action.

ASIFA-Hollywood Inbetweener, June 1990

CHANGES AT ANIMATION MAGAZINE

VSD Publications recently acquired Animation Magazine from Expanded Entertainment. Terry Thoren will remain editor-in-chief, and hopes the change will enable the magazine to expand as well as increase circulation. VSD Publications, Inc. is the Los Angeles-based publisher of Video Software Magazine. Contact them at: 6750 Centinela Ave., #300, Los Angeles, CA 90230, (213) 306-9706.

ASIFA-Hollywood Inbetweener, June 1990

CHUCK JONES RETURNS

After a nine-year absence, Chuck Jones is returning to TV with his own company, Chuck Jones Productions. Among the projects in development is a feature film, "The Short Happy Lives of Barnaby Scratch", a musical comedy about a London cat burgler, and a prime-time series consisting of three animated shorts. Jones insists on the animation being done in the US in full "character" animation. Money to start the company will come from an auction of Jones's artwork from his Warner Bros. cartoons. Opening price for his top work is $45,000.-$50,000.

ASIFA-Hollywood Inbetweener, June 1990

HEY, NOW HERE'S AN ORIGINAL IDEA

Starting May 25, AMC Theaters will show classic Warner Bros. cartoons in new, uncut 35mm prints before features in 1,700 theaters across the country.

ASIFA-Hollywood Inbetweener, June 1990

NEW BUGS CARTOON

Look for a new Warner Bros. cartoon this fall, "Box Office Bunny". The new theatrical cartoon is being directed by former Disney animator Darrel Van Citters. It hasn't been decided what feature to release the cartoon with, but it is hoped that the success of the AMC distribution arrangement (see previous item) will allow Warners to make more cartooons in the future.

ASIFA-Hollywood Inbetweener, July 1990

WE ARE THE WORLD, PART II...

H-B will turn "American Tail" into a TV series set for Fall of '91. Agreement between Amblin Entertainment and H-B is final. H-B is also forming Bedrock Productions to produce "mature" live action and animated stuff for older kids and adults. The company is also going into retail stores, Jellystone Park campgrounds, and

(continued on Page 7)

Hot off the animation news ticker.....

Nickelodeon will be airing some Warner Bros. cartoons that have never been telecast or cablecast. They also plan to air a group of newly colorized Porky Pig cartoons.

Amblin Productions is working on 13 episodes of "Family Dog", expanding on the original "Amazing Stories" episode.

Hanna Barbera is beginning production on a feature called "The Endangered", Saturday morning fare: "Bill & Ted's Excellent Adventure", Rick Moranis in Gravedale High", "Tom & Jerry Kids", "Don Coyote", "Monster Tales" and "Fender Benders".

Marvel Productions is working on "Muppet Babies" and a new show "Attack of the Killer Tomatoes" for Fox.

Kroyer Films is developing a new feature called "Fern Gully". All other information about this film is "top secret".

Disney's "The Rescuers Down Under" is scheduled to be released before the end of this year as well as a Mickey-Donald-Goofy featurette. They are also developing another feature based on the classic tale of Beauty and the Beast.

Pioneer Books has recently released *The Encyclopedia of Cartoon Superstars From A to (almost) Z* by Jim Cawley and Jim Korkis. Information is available from Pioneer Books, 5715 North Balsam Road, Las Vegas, Nevada 89130.

MTV will premiere a weekly prime-time half-hour animated in December, called "Liquid Television". The show will be an animated variety show using a broad spectrum of styles. Clips include "Lee's Press On Limbs," and "Stick Figure Theater", and a Shakespearean soap that stars bars of soap. Production is being done by **Colossal Pictures** in San Francisco.

Matt Groening and **James Brooks** were suprised at Fox's decision to move "The Simpson's" to Thursday night opposite "The Cosby's". Groening said he was, "miffed", and Brooks said, "We felt badly. There's something magic about Sunday night. It's family night."

The page inbetween the other two

Around The World

(continued from Page 6)

extensive product licensing. They are planning a Sally Field feature, a film with Imagine Entertainment called"Pagemaster", and 26 half-hour shows for Italian TV titled "Don Coyote and Sancho Panda".

ASIFA San Francisco News, January '90

(Sorry Bill, we ran that world peace and hunger project by the boys in Marketing and it didn't fly...)

ROGER RABBIT, AD NASEUM

The next Roger feature is being written. Several Disney animators have been asked to work on it, and several have said no. No director has been signed. Jessica Rabbit toys are worth a great deal, as it turns out few were made and they were withdrawn from the market. Some are already selling for over $100 to collectors.

ASIFA San Francisco News, January '90

BILL PLYMPTON TAKES ON RADIO

His interview on Public Radio's "Fresh Air" included a discussion of his survival as an independent animator, although he added, he may be the only animator in the US living off his personal work. He said festivals offer prize money, and distributors and film buyers see his work at the festivals. Pay from distributors is "not bad" depending on how good your work is and how good a negotiator you are. He also sells prints to colleges, libraries and corporations. IBM buys prints of his work to keep audiences awake at long, dull meetings.

He sees the present as a great time to be working in animation as the "Simpsons" have lots of producers interested in doing spin-offs. Several have come to him and he may relocate to LA for a spell. At the moment there are not that many good freelence animators available, and production companies are finding it hard to hire quality talent.

ASIFA San Francisco News, June '90

YOU READ IT HERE, LAST...

Columbia College of Chicago voted to award Faith Hubley an honorary Bachelor of Arts degree at their past May commencement, to honor all her animated film work as done "in the public service".

ASIFA East aNYanimator, April '90

(Thank goodness we read other chapter newsletters, otherwise we would have never known about this.)

ASIFA NEWS 7 & 8

Note: If you have renewed your International dues, or recently joined as an International (Professional Member) you should be receiving your copies of ASIFA News from the International. Those members who have not returned their International membership form are not technically considered International members. Please check the list elsewhere in this issue to see your membership status.

ASIFA News #7 features interviews with Ray Harryhausen and Jimmy Murakami, articles about animation in the U.K. and a report from the Varna Festival. #8 includes an interview with Bill Plympton and news briefs from around the world. Copies are available for reading at the ASIFA Central office, 790 N. Milwaukee. Call 243-8666 to make an appointment.

A SPECIAL NOTE TO ALL ASIFA CHAPTERS

Somehow a number of bogus addresses for ASIFA Central have been circulating, and in some cases have actually been impersonating the ASIFA Central address. Our address (for real) is: ASIFA Central, 790 N. Milwaukee Ave., Chicago, IL 60622.

ON VIDEOTAPE

Tournee of Animation, Vol. 2

Shorts include Augusta Feeds her Child, Your Face, Break, Snookles, Set In Motion, Carnival, A Greek Tragedy, Girl's Night Out, Drawing On My Mind, and six others. Send $44 to: Animation, PO Box 25547, Los Angeles, CA 90025. (Vol. 1 also available at same price).

Rare Gems and Animation Art

Vol 1-4 of Inside Termite Terrace (90-min. per reel), Uncensored Animation From the Van Buren Studio, Christmas Films From the 30's and 50's, and other reels. ($24.95 per tape + $2.50 shipping)

Cultoons Vols. 1&2, Felix the Cat and other 60-min reels ($23.95 + $2.50)

Catalog available. Bosko Video, 3802 E. Cudahy Ave., Cudahy, WI 53110.

Adventures of Sinbad

Rare animated feature from Japan is available on VHS for $15.95 + $2.55 and tax from LOONIC VIDEO, 20022 Taraval St., #6427, San Francisco, CA. (415) 526-5681. Catalogs are free with purchase of $1. They also have a new video out of Van Buren Rainbow Parade Cartoons for the same price.

Membership roster

The following list constitutes the current membership of ASIFA Central as of August 1990. Names are followed by city and state of residence and type of membership (I-International, L-local, S-student, C-corporate). Boldface indicates Board of Directors membership, officer or committee head.

Gigi Alandt (I)
Detriot, MI

William Andres (I)
Hammond, IN

Ted Bailey (L)
Grand Rapids, MI

Steven Bain (L)
Skokie, IL

Joseph Barrett (L)
Chicago, IL

Stephen Beitler (I)
Highland Park, IL

Mary Beth Bellon (I)
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Kildeer, IL

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Chris Oster (I)
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Chicago, IL

Jim Richardson (I)
Chicago, IL

Mike Riley (I)
Glenview, IL

Maria Schweppe (L)
Chicago, IL

Gordon Sheehan (Honorary)
Evanston, IL

StarToons (C)
Chicago, IL

Veto Stasiunaitis (L)
Niles, IL

Kenneth Stevenson (L)
Chicago, IL

Christopher Sullivan (I)
Chicago, IL

Phillip Vischer (I)
Chicago, IL

Sandy Weber (I)
Highland Park, IL

LATE BREAKING LOCAL NEWS

Experimental Film Coalition Plans Midwest Animation Screening

ASIFA Central member Chris Sullivan is currently planning a screening of works by Midwest animators to be sponsored by the Experimental Film Coalition. The program, scheduled for early 1991, will take place at the Randolph St. Gallery in Chicago. Chris is currently seeking films for this program and can be reached by calling 312-271-1024.

ASIFA News #9

ASIFA News #9 has been mailed to all International (Professional) members. If you have not received your copy please let us know. It is possible that you did not fill out and return you International membership form when you joined. Without this form we cannot file your membership with the International and you will not receive any International mailings. To be an International member you must have joined as a Professional member of ASIFA Central and have completed and returned your International membership form. We will advise you of you membership status is so requested.

ASIFA Central
Members Meeting

Sunday, December 2nd, 1990
2-6 PM
Animation Plus Gallery
790 N. Milwaukee Ave.
Chicago

Members Meeting
begins promptly at 3:00
to be followed by animation screening

Please bring a dish to feed six
(microwave available)
and something to drink

for more information call: 312-764-0776

Membership Renewals for 1991

Our records indicate that the following memberships are due for renewal by December 30, 1990. **Please pay your dues before this date as this will be the only notice you receive.** If you recently renewed and your name appears below it may be due to the fact that your 1990 renewal was late. We base renewals on your membership anniversary date and not when we receive the renewal check. If your records do not coincide with ours please contact us at 312-764-0776 and we will correct the problem:

Gigi Alandt
William Andres
Ted Bailey
Steve Bain
Stephen Beitler
Mary Beth Bellon
Christopher Blake
Daniel Cascardo
Marie Choate
Dave D'Alessio
David Daruszka
Jean DeMott
Jessica Depp
Claire Ewart
Stan Fuka
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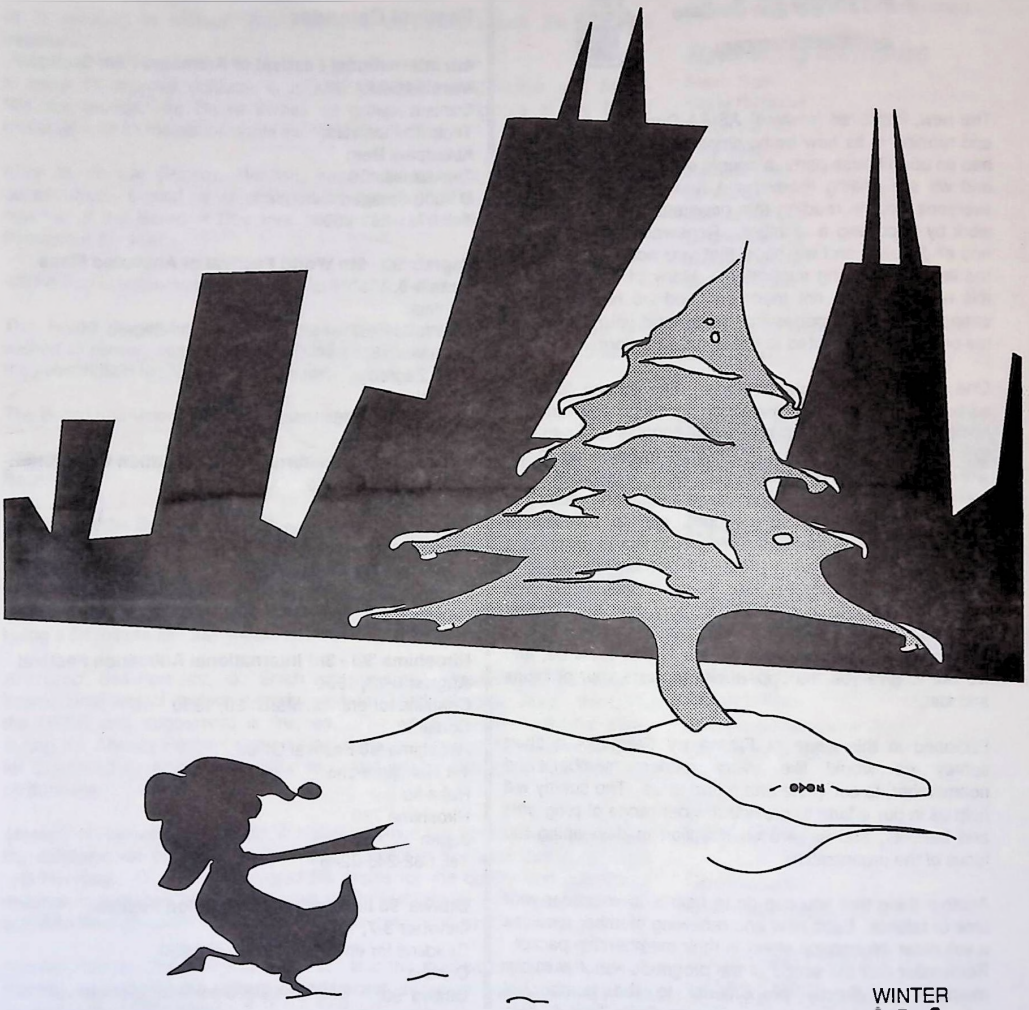
Curtis Hoffman
Paul Jessel
Sam Kessler
Leonard Kohl
Bonnie Larson
James Middleton
Deanna Morse
Roger Murray
Laddie Odom
Karl Ochsner
Chris Oster
Joani Pena
Jim Richardson
Michael Riley
Phillip Vischer
Sandy Weber

ASIFA central

FRAME BY FRAME

Newsletter of the Midwest Chapter of the International Animated Film Association



WINTER '90

OUT OF THE INKWELL

The new, improved (revived) ASIFA Central has been up and running in its new home since September. We have had an open house party, a couple of successful programs and we are getting ready for a new year. I hope that everyone who is reading this newsletter will support our work by becoming a member. Renewals are due by the end of January and we hope that you add your name to the list of continuing supporters. Many of those reading this newsletter are not members, and we hope you feel strongly enough about animation to lend your support to the only group dedicated to this dynamic artform

One thing that I would personally like to see is more particpation from the animation professionals in the Midwest. We would like to provide benefits and services to the growing number of artists who are working in the animation industry in the Midwest. As an organization we feel that it is important to encourage animation production, both commercial and independent, and to establish a support network to that end. We would like to organize a sample reel of animation produced in the Midwest as a form of promotion for the kind of work done here. We would also like to publish a directory for the Midwest animation industry, something that could be sent to studios and agencies. The are many things ASIFA could do, and we like to give you the opportunity to voice your opinions and ideas.

Enclosed in this issue of **Frame by Frame** is a short survey we would like every reader, member and nonmember, to complete and return to us. The survey will help us in our efforts to provide a wider range of programs and benefits, and to give us direction in developing the focus of the organization.

Another thing that you can do to help is to volunteer your time or talents. Each new and renewing member receives a volunteer information sheet in their membership packet. Remember that the scope of the programs we offer to our members is directly proportional to the number of volunteers working on them. Donate some time to help ASIFA reach its full potential.

Best wishes for the new year, and I hope to see you at our upcoming programs.

David Daruszka
President

ASIFA News
Winter '90

Festival Calendar

4th International Festival of Animated Film-Stuttgart
March 16-21
Contact:
Trickfilm Festival
Kulturpark Berg
Teckstrasse 56
D 7000 Stuttgart 1
Tel. 0711-262-2699

Zagreb '90 - 9th World Festival of Animated Films
June 4-8, 1990
Contact:
9th World Festival of Animated Films-Zagreb '90
Nova ves 18
4100 Zagreb
Yugoslavia
Tel. 041-271-355

4th Los Angeles International Animation Celebration
August 23-30, 1990
Contact:
Los Angeles Animation Celebration
2222 S. Barrington Ave.
Los Angeles, CA 90064
Tel. 213-473-6701
FAX 213-477-3066

Hiroshima '90 - 3rd International Animation Festival
August 8-13, 1990
Deadline for entries: March 20, 1990
Contact:
Hiroshima '90 Festival Office
1-1 Nakajima-cho
Naka-ku
Hiroshima 730
Japan
Tel. 082-245-0245

Ottawa '90 International Animation Festival
October 3-7, 1990
Deadline for entries: End of July 1990
Contact:
Ottawa '90
150 Rideau St.
Ottawa, Ontario K1N 5X6
Canada

ASIFA International Board of Directors Meeting; Annecy, France May 25 - June 1

At its meeting in Annecy, ASIFA's Board of Directors took the following decisions:

In order to improve contacts with ASIFA's Board of Directors and ASIFA National groups, the Board invites all groups to participate in the Board meetings with all members' rights except that of voting.

After its Annual General Meeting, each national group is to complete a questionnaire, signed by its chairperson, detailing the work of the group, the makeup of the Board of Directors, the number of members and its activities throughout the year.

ASIFA Iran is unanimously accepted as an ASIFA National Group.

The Board decided that ex-members whose subscription had lapsed and wished to renew, must pay a supplementary fee of $10. (US) over and above the subscription fee for the current year.

The Board unanimously granted patronage to Ottawa '90.

188 new members (from 30 countries) were unanimously approved by the Board.

Reports to the Board:

My Country in Europe: the ASIFA Workshops Committee's fourth and latest version was completed and received its premiere at the Anncey Festival. Mopre than 300 young people from 16 European countries took part, the result being a 54 minute film that will be distributed shortly.

Animated Self-Portraits: D. Erlich informed the Board that the second international project (including producers from Czechoslovakia, Japan, the USA, the USSR and Yugoslavia) is finished. The world premiere will take place during the Annecy Festival's concluding session. The film has been accepted for Expanded Entertainment's 22nd tour, and will be distributed internationally by Italtoons.

Masters of Animation Exhibition: J. Halas informed the Board that after Annecy the exhibtion will be shown in five major centers in Scotland, Japan, Sweden and Hungary. D. Erlich expressed his praise for the quality and quantity of documents included. Halas stressed the importance of ASIFA expanding its activities through contacts with organizations employing new technology.

Cinemaction: N. Solomon told the Board that this publication's latest issue (in French), focusing on the current state of world animation, has appeared and is on sale at the ASIFA stand.

Archives: K Weiler informed the Board that the Canadian National Film Office has offered a collection of 45 copies to the ASIFA archives. R Servais will transmit ASIFA's thanks.

Bulgaria: Stoan Dukov has been elected the new president of ASIFA Bulgaria.

New Members

Mary Beth Bellon
Ted Bailey
Terry Choate
Dave D'Alessio
Stan Fuka
Startoons (Corporate Membership)

Renewing Members

Steve Bain
Marie Cenkner
Helen James
Paul Jessel
Sam Kessler
Leonard Kohl
Bonnie Larson
Deanna Morse
Laddie Odom
Sandy Weber

Thanks to all for your support of ASIFA!

Frame by Frame

The Quarterly Newsletter of ASIFA Central
The Midwest Chapter of the International Animated Film Association
790 N. Milwaukee Ave.
Chicago, IL 60622

Editor
David Daruszka

Contributors
Deanna Morse

Design and Layout
Laddie Odom

Desktop provided by
Seen Scenes, Ltd.

National News

Animation Archive Opens at New York University

The Bobst Library of NYU has announced the opening of The John Canemaker Animation Collection, a unique resource for film scholars, researchers and students. The collection currently comprises aome 100 auditape interviews with pioneeer and contemporary animators; over 35 file folders containing interview transcripts, press clippings, correspondence, and data on International animators; more than 60 animation books and periodicals; and many film stills, drawings and posters.

John Canemaker, a well known animator, animation historian and writer, is head of the Animation Area at NYU's Tisch School of the Arts.

For further information about the Collection contact Catherine Egan, 212-998-2580 or Frank Walker, 212-998-2599, or write them c/o Bobst Library, 70 Washington Square South, New York, NY 10012.

ASIFA Washington Announces "DC JAM"

Washington animators have the opportunity to create a 30-60 second piece of their impressions of the city. The film will be submitted to the 1990 LA Animation Celebration.

ASIFA East Sponsors Tribute to Karl Zeman

East Coast chapter sponsored tribute to this master animator in September. Other recent programs included *Women Artist Animators: Recent Work*. Scheduled for 1990 are *Rare Russian Films, Animated Folktales, Electronic Animation* and *Prize-winning Animation From American Independents*. Judging will soon take place for their annual competition and festival.

Frisco Rocks... ASIFA SF Rolls On

Recent programs include *New Innovative Animation by Bay Area Artists*, a reception for Elfriede Fischinger, *New Technology in Animation* and *Rarely Seen Puppet Animation*. Their monthly newsletter is filled with useful information and brimming with local production news.

ASIFA Portland Chapter Organized

Marilyn Zorando of Will Vinton's studio and independent animator Joanna Priestly teamed up to organize the newest American chapter. Best wishes from Chicago.

ASIFA Hollywood Holds Animation Art Festival and Cel Sale

October festival was another success for this annual event. They have also relocated to a new home in Burbank.

Local News

1990 Memberships Due by March 31

All renewing ASIFA Central members must have their 1990 dues paid by March 31, 1990. All memberships have expired! Those members who have not renewed by March 31 will be removed from the mailing list. While you will always be welcome at our programs, you will no longer receive our mailings, newsletter and other benefits. Support animation in Chicago! Renew your membership today by using the form in the back of this newsletter.

Volunteers Wanted for ASIFA Committees

A recent meeting of the Board of Directors and interested volunteers saw the formation of new committees. Members interested in working on any of the following committees, or filling a chair position, should contact ASIFA at 243-8666. Please leave a message including your name along with your day and evening telephone numbers.

Programming -	Chris Oster
Memebership -	Mary Beth Bellon (347-7000)
	Deanna Morse (663-5849)
Hospitality-	Mary Lou Haynes (262-3623)
SpecialProjects-	David Daruszka (226-4300)
Fundraising-	(no chairperson)
Publicity-	(no chairperson)

ASIFA CENTRAL TELEPHONE NUMBER CORRECTION

Due to problems with the phone system at our new office space please place all calls to ASIFA directly to Animation Plus! Gallery at 243-8666. Leave a message with Chris Surico or on the machine.

STARTOONS MOVES TO NEW STUDIO

STARTOONS has moved to a larger studio in the Westgate Mill District. They are currently producing *Tiny Toons* for Warner Brothers Studios and recently completed a spot for the Anti-Cruelty Society. Their new address is 125 S. Racine, Chicago, IL 60607. ASIFA would also like to thank them for their support as our first corporate member.

GOLDSHOLL FILM GROUP COMPLETES PROMOTIONAL SPOT

The GOLDSHOLL FILM GROUP has finished "Deals on

(continued on page 4)

(Local News cont.)

Wheels", a spot for Jiffy Lube and Dunkin Donuts. The creative team of Harry Goldsholl, Kelley Ray, Deborah Goldsholl and Tom Smith used stop-motion and motion control to animate a vehicle zooming in and out of frame and popping wheelies. As the mug screeches to a halt, it's lid pops open and fresh hot coffee is poured in.

"The trick was to make the wheeels realistic. They needed to look like edible donuts," comments Tom Smith, animator. In addition the rigging was invisible, the intent being to make it as magical as possible.

RECENT ASIFA CENTRAL HAPPENINGS

ASIFA Central celebrated the opening of its new office on September 22 at Animation Plus! Gallery. True-to-form, Chicago's weather clocked in a 60 MPH windstorm to celebrate the event. The festive crowd was treated to videotapes of locally produced animation, including recently completed work for Encyclopedia Britannica's home video Fairytale series.

ASIFA and Animation Plus! Gallery cohosted a reception and animation art sale featuring the work of John Kricfalusi on December 9 and 10. Kricfalusi is best known for his work on *The New Adventures of Mighty Mouse* for Bakshi Studios and the Rolling Stones music video, *Harlem Shuffle*. Kricfalusi was joined by partner and producer Carl Macek. Both answered questions from the teeming masses and generally charmed their way into everyone's hearts. The Friday reception was followed by a party for the TV show **Wild Chicago**, featuring wild animals, wild fashion, food, drink, music and a midnight appearance by show host Ben Hollis and his ubiqutous cameraperson.

ASIFA members David Daruszka, Mary Haynes, Mike Riley, Chris Blake and Pete Hartel served on this years Chicago Film Festival animation jury. Mike also worked as a juror on the Facet's Childrens Film Festival.

HOSPITALITY HOMES WANTED

Do you have an extra room or bed in your home or apartment that could be used to house a visiting animator? ASIFA Central would like to establish a low-cost alternative to animators visiting Chicago that could be reciprocated by other chapters. The animators would come to Chicago to give a screening or presentation and have an opportunity to visit Chicago. Please contact Mary Haynes at 262-3623 for more information on how you can help out.

Send your information, articles, photographs and drawings to:

Frame By Frame
ASIFA Central
790 N. Milwaukee Ave.
Chicago, IL 60622

WHY SHOULD I JOIN ASIFA INTERNATIONAL

David Erlich, ASIFA International Executive Board

(Editors Note: Professional memberships in ASIFA Central include membership in ASIFA International. Of your $25 fee, $15 of it goes to the International. If you are considering a professional membership this article should help with that decisdion.)

I am often asked to justify the $15 per year that International memebers must pay. I thought it was time to make a list of the benefits.

1. All International members receive a quarterly newsletter published by FOLIOMAGE in Brussels. It contains news of upcoming festivals, shows and animation publications as well as articles about particular films and studios. It presents members with an opportunity to find out what is happening in the field throughout the world, and it offers to members the privilege of submitting their own news for publication.

2. All International Regional groups are entitled to borrowing films from the ASIFA Intl. Archive in East Berlin. Last spring, the US groups, acting in consortium, brought a 90-minute reel of animation to the US and toured it among ourselves. A second reel is on its way this spring. The cost to each group, mostly the sharing of transport costs, remains about $35, quite a tiny sum for some of the finest international animation one can see.

3. Once or twice a year, we bring to the US, a well-known International animator (also an ASIFA member, of course) touring through the US ASIFA groups fro screenings and meetings. This April, Piotr Dumala and Jerzy Kucia will come from Poland to tour the US with their work. Not only is admission to their ASAIFA shows free of charge to ASIFA members, but members are invited to special parties and receptions surrounding these shows.

4. Admission to screenings at ASIFA sanctioned animation festivals are usually free of charge or at greatly reduced rates to International members showing their cards. Additionally, there is at most ASIFA sanctioned festivals, a special ASIFA party.

5. ASIFA has recently voted to become affiliated with UNESCO. This affiliation will be printed on all new ASIFA membership cards, so that showing these cards at any museum ticket window, both here and abroad, should gain you free admission.

6. All the above practical benefits are worth far more than the $15 paid for annual dues. However the greates benefit is more difficult to pin down. It has to do with a feeling of belonging to something world-wide and yet very personal--a family of animation people that is enormously supportive and embracing. We find this at animation festivals, and we find this when we visit studios in other

(continued on page 5)

[illegible]

[illegible]

[illegible] ASIFA Committee [illegible] ASIFA CHILDREN'S FILM [illegible] Animation Celebration. Other celebrations are [illegible] Europe. Through these celebrations nearly $10,000 has been generated for the development of other workshops in Third World Countries, as well as other worthy projects. And children in Shanghai, Moscow and Zakopane, Yugoslavia are regularly corresponding with children in Vermont, Copenhagen and Annecy, France, exchanging non-verbal storyboard letters. We've gotten films made by very young children shown (and paid for) by Showtime as well as by a number of public-TV stations. And children have appeared in adult seminars at major film festivals, talking about their work.

2. The ASIFA Archive Committee, led by Kurt Weller of the DDR, has been successfully soliciting donations of films from major studios and artists throughout the world, has printed a new catalogue, and is presently sending its films for study by a number of ASIFA groups around the world, including, of course, the American groups.

3. Through the encouragement of ASIFA, two professional collaboration films have been produced. The first, ACADEMY LEADER VARIATIONS, completed in 1987 by 20 animators from the US, China, Switzerland and Poland, won a number of major prizes including the Cannes Jury Prize in animation, and through release in the 20th Tournee and sales to TV stations here and abroad, has generate $10,00 in net profits that were divided equally among the artists. The latest collaboration, ANIMATED SELF-PORTRAITS, created by animators from the US, Japan, Czechslovakia, Yugoslavia and Estonia, just won a prize at Chicago and will be seen in theaters as part of the 22nd Tournee. A third work in progress is ONE PEOPLE, a collaboration between Jews and Moslems throughout the world. None of these projects would have been possible without the umbrella of international credability given by ASIFA, enabling artists from East and West to work together freely and smoothly.

4. When an animation festival returns films late or provides unsatisfactory screening facilition, or refuses to pay for the accomodations of an artist whose film is in competition, it is ASIFA that steps in quickly to work out the problems, even sometimes to the extent of removing its sanction from the festivla until improvement is made. It is also ASIFA that helps the festivals choose the best Juories and Selection Committees. This facilitates the recording of the [illegible] and this administers the [illegible] for major [illegible] which gives information for the [illegible] and [illegible] and affiliate to the [illegible] of the animators whose [illegible] are being shown there.

5. ASIFA through its two Secretary-General, [illegible] through [illegible] film or animation [illegible] throughout the world, facilitates the [illegible] through the Secretary-General, who [illegible] officers. This facilitates communication and [illegible] among members of many countries.

6. Through the ASIFA Education Committee, [illegible] is presently being [illegible] which will be [illegible] institutes and academies throughout the world [illegible] animation as a course of study. This [illegible] will enable educators to communicate more easily with each other; it will help potential students see on film [illegible] and it will facilitate the hiring of [illegible] to teach the last-year students. Canada has been the first to explore this list and has already used ASIFA contacts to visit a number of institutes in Europe.

7. ASIFA is presently working out a plan to make and distribute videocassettes of the best in international animation. It is hoped that tapes of 5-5 minute duration will be ready in time for the April issue of the US by Jerry Hood and Ron Dunkle.

8. ASIFA is now set up as the official authorizing agent for the artwork from international animation. With its members in every country, it is especially qualified to validate the authenticity of the artwork, and to facilitate the exhibition and sale of that artwork. [illegible] last month alone, over $1000 in commissi[illegible] generated for the ASIFA treasury.

9. Most of all, ASIFA is led [illegible] members from 19 different [illegible] particularly open to new ideas [illegible] throughout the world. Internati[illegible] US may send their proposals [illegible] Beckerman, our other US board me[illegible] Secretary General Hieder[illegible] ASIFA NEWS should [illegible] FOLIOSCOPE. ASIFA [illegible] animation. We need you a[illegible] at whatever level you feel ap[illegible]

LIST OF ASIFA US and INTERNATIONA[illegible]

David Erlich (ASIFA Intl. Exec. Bd.; ASIFA Ea[illegible]
RR1, Box 50
Randolph, VT 05060

(continued on page[illegible])

ASIFA Central Midwest Animation Survey

Name_____ Telephone_____

1. What is your interest/involvement in animation?
   ___ Fan/afficianado
   ___ Artist/animator
   ___ Student
   ___ Producer/Director
   ___ Commercial/advertising client

2. Are you familair with ASIFA and its programs?
   ___ Yes
   ___ No

3. If you answered **yes** to Question 2, what is your opinion of the organization and its programs?
   ___ Favorable
   ___ Unfavorable
   ___ No opinion

4. If you answered **no** to Question 2, do you support the idea of an animation organization for Chicago? Please explain.

   _____

   _____

5. What is/are your particular interest(s) in animation?
   ___ Professional
   ___ Technical
   ___ Film Fan

6. How could an animation organization be of benefit to you?
   ___ Professional contacts
   ___ Film screenings
   ___ Technical information/seminars
   ___ Newsletter/information
   ___ Social activities
   ___ Production assistance (equipment/labor)
   ___ Funding assistance (grant information)
   ___ Research (resource files)
   ___ Promotion/exposure (festivals/screenings)
   ___ Other (please explain, use back of this form)

7. What kind of programs would be of interest to you?
   ___ Classic cartoon screenings
   ___ Independent animation screenings
   ___ Experimental animation screenings
   ___ Visiting animators
   ___ Technical seminars on animation
   ___ Seminars on funding/grantwriting
   ___ Social events/parties
   ___ Other (please explain) _____

8. ASIFA is planning to produce a traveling reel of work by Midwest animators. Would such a project be of interest/benefit to you, and would you be willing to donate a film/tape to such a reel?
   ___ Yes
   ___ No

9. Other ASIFA chapters have produced local directory books, lisiting members skills and services. Would such a directory be of interest/benefit to you, and would you be interested in listing your skills/services in this directory?
   ___ Yes
   ___ No

10. One of the main activites of ASIFA International is the sponsorship of major animation festivals around the world. Would you be interested in entering your films in these festivals with assistance from ASIFA Central?
   ___ Yes
   ___ No

11. Other chapters have successfully established cooperatives to assist independent producers with labor and/or equipment for their projects. Would a coop be of benefit/interest to you?
   ___ Yes
   ___ No

12. If you answered **yes** to question 11 please explain the kind of labor/services/equipment you might require for a [illegible]t, or be willing to donate or provide at reasonable rates.

We have tried to keep this survey as brief and to the poi[illegible]
any additional comments you would like to include pleas[illegible]
Thank you for your time and interest.

ASIFA C[illegible]
790 N. [illegible]kee
Chicago, [illegible]62[illegible]

(Why Should I Join cont.)

Howard Beckerman (ASIFA-Intl. Exec. Bd.; ASIFA East Exec. Bd.)
25 W. 45th St.
New York, NY 10036
212-869-0595 (studio)
718-886-4182 (home)

Nicole Salamon (Secty.-General, ASIFA Intl.)
La Roseliere
74410 Sevrier, France
33/50 45-19-30 (studio)
33/50 52-46-88 (home)

Philipe Moins (Editor, ASIFA NEWS)
FOLIOSCOPE a.s.b.l.
boulevard Charlemange 41
1040 Brussels, BELGIUM
02/231-09-45

Report from SIGGRAPH

by Deanna Morse

The sixteenth annual SIGGRAPH conference on Computer Graphics and Interactive Techniques was held in Boston during August of 1989. Over the years, the conference has mushroomed in size, reflecting research activity and the industry growth in this field. This year, over 25,000 people participated in the six-day conference.

The hot topic at SIGGRAPH this year was "virtual reality". And what is virtual reality? It's using real-time computer animation to create an interactive "alternate reality".

A user wears "eyephones" (a small computer screen for each eye) , which look similar to a snorkling mask. This headgear is connected to two Silicon Graphics computers. As the head is turned in space, the view changes, just as it would in the real world. Wearing a glove (the "data glove"), the user can control forward and reverse movements through space. When the thumb is lifted, you go forward. When the index finger is crooked, you go backward.

"Virtual reality" might seem to some an oxymoron (is it real or it is "virtually real"?). I was able to don the headgear, put on the glove, and "go virtual" at SIGGRAPH. It was an unusual and somewhat disorienting experience.

I explored a computer generated environment called [illegible] Tea Party developed by VPL Research, Redwood [illegible]A.

[illegible]ality" consisted primarily of blocky shapes and [illegible] I went inside a character's head, looking to find something different. What I found was a blue interior where I "sat" for several moments. Taking advice from observers, I lifted the glove far above my head and shot up into "outer space". I had trouble finding my way back to the computer modeled environment, a tiny speck far below me. The time lag in the movement-computer response was a bit unnerving. When I took off the eyephones, I felt fine, but my body had sea-legs. I had to grab the arm of a friend to steady myself for a few moments while I regained my equilibrium.

The computer images of virtual reality are not yet highly sophisticated. This should change as the technology continues to get faster (and cheaper). Even in its formative stages, virtual reality has already found some uses. At UNC-Chapel Hill, a proposed classroom building was modeled, and during the "virtual walk through" a design problem was discovered, which was corrected before construction. Systems are used by the military for flight simulations. Experiments have been conducted with scientific visualization, which allow a researcher to move around inside molecular worlds. And, of course, entertainment. VPL Research has designed RB2, Reality Built for Two, so two people can interact within one virtual world.

Virtual Reality might have been the hottest topic at SIGGRAPH this year, but it was only one aspect of the highly organized conference, packed with a wide variety of events, courses, workshops, viewings, and parties.

This year 30 full-day courses were offered, including Introduction to Computer Animation, State of the Art in Facial Animation, Fractals, Radiosity, and Ray Tracing. The conference also featured several dozen panels and presentations of current research, two art shows, [illegible] three video viewing salons. The film/video show, w[illegible] years winning computer animations, include[illegible] outstanding character-based computer pieces: Locom[illegible] by Steve Goldberg at PDI, and the 3-D version of Kn[illegible] Knack from John Lasseter at Pixar.

Over 200 exhibitors presented and promoted the[illegible] products, many using SIGGRAPH as an event to announce new technologies. And, just in case you were having trouble finding people who share your interests, 50 special interest groups met, including educators, users groups, and "After hours SIG", a group which met from 10pm to 4am each night of the conference. (Someone in that group may have been responsible for publishing the much sought after unofficial Siggraph party list...)

SIGGRAPH has a strong sense of community. This is evidenced in a variety of conference "in-jokes".

Boston's conference adopted as its logo one long-standing joke: the teapot. Folklore has it that many years ago, Martin Newell was looking for an object to model graphically. His wife suggested their teapot. The shape became an underground industry "standard".

(continued on page 7)

SIGGRAPH cont.

Texture mapping? Try it on a teapot. Reflectance? Try it on a teapot. Films were made with flying teapots replacing the ever popular flying logos (another joke area). This year, one of the winning animations was Tempest in a Teapot, a scientific visualization of a teapot overheating, finally exploding.

Another winning film referenced previous animations. The French company, Fantome, continued their parody of the Japanese animation Bio Sensor with Sio Benbor Junior, to include a reference to Pixar's Luxo, Jr. Perhaps next year we'll see a parody of the computer animated pencils and pens, which seemed to be a theme in the animations this year - replacing those metallic tigers that were popular only a few years ago.

SIGGRAPH '90 will be held August 6-10, 1990, in Dallas. For more information, call the Siggraph Conference Management Office, 312-644-6610. Address: 111 E. Wacker Drive, Suite 600, Chicago, IL 60601. Sig '92 will be held in Chicago!

PUBLICATIONS

Dictionary of Computer Animation
by Rob Roncarelli
1,440 terms are defined
Springer Verlage Publishers
175 Fifth Ave.
New York, NY 10010

The Whole Toon Catalog
Source for cartoon videocassettes, books, toys, posters and gifts. $2.
Whole Toon Access
Box 1604
4710 University Way, NE
Seattle, WA 98105
206-391-8747

BOARD OF DIRECTORS ELECTIONS TO BE HELD IN JUNE

Elections for the Board of Directors of ASIFA Central will take place at the annual members meeting to be held in June. Individuals interested in serving on the Board can receive an information packet outling Board members responsibilities and necessary qualifications by sending a stamped self-addressed envelope to ASIFA Central, 790 N. Milwaukee Ave., Chicago, IL 60622. Deadline for letters of candidacy is April 30, 1990.

FOR SALE

Cartoons for Big Kids (VHS Tape)

Risque classics including Tex Avery's Red Hot Riding Hood, the Big Snooze, two more complete carto/on and dozens of clips narrated by Leonard Maltin. From Turner Home Entertainment. $19.95

Canadian Animation T-Shirts and Sweatshirts

Big Snit, Get a Job and **The Cat Came Back** are $8.95 in kid sizes of S and L, $10.95 in 4 adult sizes and $25. for sweatshirts in adult M, L and XL. Cat shirts are $15 (one size only, Large) and $20. for crinkle cotton pullover in S, M or L. Prices are in Canadian dollars. Write or call Cyndi Forcand, National Film Board, 245 Main Street, Winnepeg, Manitoba, Canada R3C 1A7, 204-983-3161. Make check or money order payable to Receiver General of Canada.

Jordon Belson Films on Video

Legendary master of visionary images is distributed through Mystic Fire Video Inc., PO Box 1202, Montauk, NY 11954, 516-668-1111.

PIXAR Videotapes and T-Shirts

Videotapes of their 3-D computer animated shorts *Luxo Jr.*, *Red's Dream*, *Tin Toy* and their latest, *Knickknack*. T-Shirts come in adult S, M, L and XL and feature Knickknack and Tin Toy characters. Write or phone Real Video Limited, PO Box 69799, Los Angeles, CA 90069; 213-652-8000.

Winter/Spring1990 ASIFA Central Program Schedule

March 18 2PM	Members Meeting at Animation Plus! Gallery Pot Luck Food - Open Screening
April 7-8	Polish animator Jerzy Kucia (films and reception) Location to be announced
May 11 & 12	Animator Shamus Culhane (tentative)Reception, screening, artwork sale
May 13	Berlin Archive Reel (screening) Location to be announced

NEWSLETTER EDITOR WANTED

ASIFA Central seeks literate individual to edit its' quarterly newsletter. If you are interested call David Daruszka at 226-4300 for more information.

ASIFA CENTRAL MEMBERSHIPS

Please check appropriate choice

___STUDENT - $10 PER YEAR
*All Local membership benefits (see below)
(You must provide proof of current enrollment)

___LOCAL - $15 PER YEAR
*Quarterly newsletter
*Admission to members-only programs
*Free admission to public programs
*Discount admissions to selected events
*Local voting rights

___PROFESSIONAL - $25 PER YEAR
*All local membership benefits
*International membership and voting rights
*Discounts on ASIFA festival admissions and entry fees
*Subscription to ANIMAFILM, the official publication of ASIFA
*Technical assistance and informational services for filmmakers

___CORPORATE SPONSOR - $250 PER YEAR
*All professional membership benefits
*Mounted cel artwork acknowledging your contribution.

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TELEPHONE NEW RENEWAL

Please make check or money order (no cash please) payable to: ASIFA CENTRAL. Return this form with payment to ASIFA CENTRAL, 790 N. Milwaukee Avenue, Chicago, IL 60622. ASIFA Central is a not-for-profit corporation chartered in the State of Illinois. All memberships and donations are tax deductable to the full extent of the law.

Newsletter of ASIFA Central

FRAME BY FRAME

ASIFA Central

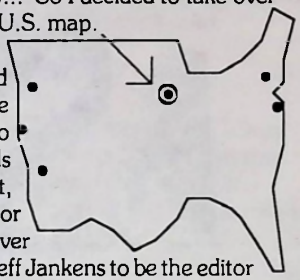
Midwest Chapter of the International Animated Film Association

Fall 1991

Letter from the PRESIDENT

After many years of running the organization almost single-handedly, and several years of threatening to resign, Dave Daruzska has finally said "Time Out!" and stepped down from the presidency of ASIFA. It looked like the ASIFA/Central chapter was going to fold.

It seemed to me, as a long time ASIFA member, and a midwest animator, that we could not let this happen. There are two active chapters on the East coast, in Washington and New York City. There are three active chapters on the West coast, in Los Angeles, San Francisco, and the Pacific Northwest. To not have a midwest chapter implies that there is no animation happening except on the edges of America. As we all know too well, we midwesterners do more things than sit and watch our corn grow... So I decided to take over the organization, and keep our little dot right in the middle of the ASIFA U.S. map.



For this year, I am committed to our publishing a quarterly newsletter, and to hold organizational meetings in Chicago to try to set up a more active network of members in that city. Unless Chicagoans step forward to coordinate local programming, I see the organization moving more towards a regional focus, trying to serve the larger membership base of the midwest, and increasing our visibility as animators working outside of the major markets. I have received a grant from Grand Valley State University, to cover the costs of postage and printing for our newsletter, and commandeered Jeff Jankens to be the editor for this year.

Our first organizational meeting will be in Chicago at Animation Plus! gallery on October 15th. We need the active input of Chicago ASIFA members at that meeting, where we will take volunteers for board and committee positions. If you cannot attend that meeting, but are interested in taking an active role, please leave a message at the gallery or on my machine (312-663-0614). For those members outside of Chicago, we need your ideas, your input, your suggestions for things this organization can do to serve our needs. And we need volunteers!

For those of you who wonder what David is up to these days, he and Mary have bought a house, and instead of coordinating memberships, organizing meetings and writing and editing the newsletter, Dave is investing his time fighting red ants, fixing walls and fireplaces, patching roof leaks, painting. He's agreed to stay active with the chapter, and to work with others to coordinate some ASIFA programming in Chicago.

I will look forward to your input, and your active participation. Let's keep our dot on the map.

Deanna Morse

Deanna Morse is an animator and an Associate Professor of film and video in the School of Communications at Grand Valley State University, Allendale, Michigan. This year, she is on sabbatical, and is studying computer animation at the School of the Art Institute of Chicago. She is also currently producing two animations for Sesame Street.

NEWS

Animation is a billion-dollar business according to a marketing report for investors. The figure is misleading, however, as it reflects only the amount major features and video sales have generated over the past ten years. But the report does show some amazing grosses for the industry including almost $600 million in 1988 and about half that last year. As for individual feature releases, *Roger Rabbit* had the biggest gross with $154,112,000 followed by *The Little Mermaid* at $84,355,000 and *Oliver and Co.* at $53,279,000. The fourth and fifth place films were *Land Before Time* at $48 million and *American Tale* at $47.5 million. The only programs of shorts on the list are the 2nd Animation Celebration at $1.5 million and the 22nd Tournée at $768,000. The report was published by Kragan and isn't completely accurate, but it does suggest that there is money to be made in animation!

ASIFA-Canada reports that Marv Newland is still working towards a feature. It will now be called *Flame Job*. Danny Antonucci is directing a sequel to *Lupo the Butcher* called *Meat the Family*. Cordell Barker is still rewriting the script of his first short since *Cat Came Back*. "It will probably not be called 'Death to Spiders,'" he says. Brad Caslor is working on a black comic fair-trade called *Cockroach*. Richard Condie has a new film out called *The Apprentice*, and will star in a documentary about him, Caslor, and Barker called *Cel Mates*.

"Moving East to Montréal" the newsletter reports several new works are about to be released, including Ishu Patel's *Divine Fate* which will be released next year, Heidi Blomvist's *The Alchemist*, Christopher Hinton's *Blackfly* based on a Canadian song, Les Drew's *Every Dog's Guide II*, Bob Doucet's *Second Debt*, and John Weldon's *The Lump*.

There was also a paragraph which read: "*Dinosaur Project* (working title), coordinated by Marcy Page, brings together 13 animators from across Canada for a collection of humorous and serious vignettes about dinosaurs. Page, NFB animator John Weldon, and freelancers Pierre Veilleux, Veronica Soul, Jon Minnis, Bill Maylone, Louis Piche, Pepita Ferrari, Daniel Schoor, and Brian Duchsccherer have each created sequences, some of which have been incorporated into an NFB documentary about recent dinosuar finds, as well as an independently co-produced feature-length documentary and PBS *Nova* special."

The current quarterly magazine also has news of dozens of other projects just finished or in the works, photos of animators being silly at Ottawa '90, another couple of articles on the late great McLaren and the new two-hour documentary on his creative process, and other fine articles.

Disney Studio Chairman Jeffrey Katzenberg has announced that sometime in 1996 or 1997, *Fantasia Continued* will be released in theatres. *Fantasia Continued* will contain parts of the original *Fantasia* plus new segments that will replace certain portions of the 1940 version. Possibly three new segments will be included in the new version, and they will be produced by the same team that did *The Little Mermaid* and the upcoming *Beauty and the Beast*. Disney has tentative plans to add new segments to *Fantasia* every few years so that the film can be rereleased on a regular basis, each time with a new twist.

Volunteer for ASIFA Central

Get Active!

EVENTS

CHICAGO -

The Stay Tooned Gallery continues its guest lecture series with **Robert McKimson Jr.**, the son of the late Warner Brothers director, Robert McKimson. He will be there on October 26, 1991 to talk about his father's career in directing 107 shorts, as well as to display some of his father's original studio artworks.

Also, in late November, **Mr. Ken Boyer**, the director of the Emmy award-winning *Tiny Toons*, will talk about the making of the show. All lectures commence at 6pm, and it's free! Q&A periods and free autograph sessions, too. For more info, contact the Stay Tooned Gallery at (708) 382-CELS.

LOS ANGELES -

The 4th **Los Angeles International Animation Celebration** is to be held October 31 - November 7, 1991. Hosted by Expanded Entertainment, this festival and competition has been described as "America's Cannes Film Festival of Animation." It will showcase more than 400 films from the best of both classic and contemporary animation, and provide an exciting forum of competition for new animated works from around the world. This international contest will be judged by a panel of world-renowned animation experts, with cash prizes and awards of more than $100,000 to the best in categories including, but not limited to: shorts (grouped according to running time), commercials, public service announcements, experimental animation, computer animation, educational films, rock videos, and animations for children. The deadline was August 31, but go anyway! Rumor is that if you missed the deadline, you can call to see if your category has been completed and maybe you can be squeezed in!

Also at the festival will be the winners of the **MTV Animated Storyboard Competition,** entitled "World Problems...*And Solutions*." MTV is seeking to promote a better understanding of important global issues among the youth of the world, so this year the MTV Competition theme has been widened to encompass not only environmental issues, but also to address social themes like intolerance, prejudice, and censorship. For more information contact: Los Angeles International Animation Celebration, 2222 S. Barrington Ave, Los Angeles CA 90064. (213) 445-2375. Volunteers are needed, too!

BRUSSELS, BELGIUM -

The 11th **Festival du Dessin Animé et du Film d'Animation** will be held in 1992 at the Palais des Congrès from February 27 - March 7. All entry forms must be received by December 1, and all films must be received by February 1. For more info contact: Doris Cleven or Philippe Moins, Folioscope asbi, rue de la Rhétorique 19, 1060 Brussels - Belgium. Phone 02-534-41-25 or 02-534-35-33.

CAMBRIDGE, ENGLAND -

The 13th annual **Eurographics** '92 conference and exhibition will commence September 7, 1992. This is the leading international computer graphics conference in Europe and a vital meeting point for researchers, practitioners, industrialists, teachers, and users, providing a forum for the latest developments in graphics technology, for case studies in graphics systems and applications, and surveying the state of the art. Conference themes and topics include: multimedia and hypermedia, graphics technology, visualization, animation, and many others. The 1992 Conference is Sept 9-11. Tutorials given by international experts on subjects such as multimedia, virtual reality, among many others, are Sept 7 & 8. The Eurographics '92 Computer Graphics Exhibition is Sept 9-11. For more information contact: Eurographics UK, PO Box 38, Abingdon, Oxon OX14 IPX. Phone Alex Bruce at +44 905 613236.

NEW PUBLICATIONS

Felix, The Twisted Tale of the World's Most Famous Cat

This book was written by John Canemaker and covers the first successful series in which the star had a well-defined personality. The book centers on the great films of the 20's. It is available from Pantheon Books for $30, with 180 pages and lots of illustrations (some in color).

Animation Magazine

The cover story of the May/June issue is an article on Nick Park and Aardman Animation. It also features an article on the first animated TV commercial, more collecting stuff, trivia, production news, and much much more. Their new address is 4676 Admiralty Way Suite 210, Marina Del Rey CA 90292. (213) 313-9212.

Animato! #21

This magazine is full of info for animation fans. This issue includes an interview with Disney director Mike Gabriel, another with designer Maurice Noble who worked on Disney and Warner Bros. classics, details on the features released on tape by Streamline Pictures, an episode-by-episode guide to *Tiny Toon Adventures* including credits and plot info, and much much more. Subscriptions are $10 for 4 issues at PO Box 1240, Cambridge MA 02238.

Make Your Own Animated Movies and Videotapes

Yvonne Andersen, head of the Yellow Ball Workshop for kids and instructor at Rhode Island School of Design, has written a book that "should start any beginning animator off on the right foot." There are sections on flat, 3-D, and video animation, as well as special effects, computer animation, editing, and sound tracks. This 176-page hard cover book has 200 photos and 50 drawings. From Little Brown and Co., 1991; $19.95 + $3 s&h. Write to: Yellow Ball Workshop, 62 Tarbell Ave, Lexington MA 02173.

American Animated Films: The Silent Era 1897-1929

Denis Gifford wrote this amazing book about the filmography of American animated films produced before the advent of sound. Published by McFarland & Co. Send $29.92 + $2 s&h to: PO Box 611, Highway 88, Jefferson NC 28640.

Emile Cohl, Caricature and Film

This monumental monograph by Donald Crafton is at once a biography, a critical interpretation of Cohl's graphic and cinematographic work, and an indispensable filmography for all archive and historical work dealing with the film-maker's productions. Published by Princeton, 1990.

The Encyclopedia of Animated Cartoons

This newly revised comprehensive resource is full of detailed information on every animated cartoon production from 1911 up to the present. Fully illustrated, with over 1,000 entries on silent cartoons, theatrical sound cartoons, full-length animated features (which includes complete summaries, side notes from producers, and tech credits), TV specials and cartoon series (including premier and rebroadcast dates, and episode titles), and Academy and Emmy award listings of both winners and nominees. With index. Send $40 to: Facts On File, Inc. 460 Park Ave S., NY NY 10016-7382. (212) 683-2244.

Six New Animated Videos from Expanded Entertainment

Titles include: "New British Animation from Channel 4," "Paul Driessen Animator," "Aardman Animations: The Lip Sync Series," "22nd International Tournée of Animation," "The Animation Celebration Collector Series: Volume 1", and "Outrageous Animation: Volume 2." Send $39.95 and $3.50 s&h to: Expanded Entertainment Animation, PO Box 25547, Los Angeles CA 90025.

continued...

Get Animated's Who's Who of Animation

A comprehensive volume containing information on professionals in the animation industry, including animators, directors, writers, layout artists, background painters, character designers, assistants, tweeners, voice artists, and producers. Send $19.95 + $2 s&h to: Get Animated! PO Box 1458, Burbank CA 91507.

VIDEOS, FILMS, WORK WANTED

Fullbright Grants for Graduate Study Abroad deadline is October 31. Contact the Institute of International Education, 41 Sutter, San Francisco CA 94104. (415) 362-6520.

Real Time seeks experimental films in 16 & S-8 (previews VHS) for monthly public screenings at PS 122. 150 First Ave, NY NY 10019. (213) 477-5288.

Art Maggot Hysteria - a cable TV show in Los Angeles. Jonathan X, PO Box 3898, Los Angeles CA 90078. (213) 665-0171.

Image Union pays $25 a min. Jamie Ceaser, WTTW 5400 N. St. Louis Ave, Chicago IL 60625. (312) 583-5000.

Axlegrease weekly public access show, wants work on tape. Send SASE to Cheryl Jackson, Buffalo Media Resources, 372 Conn. St., Buffalo NY 14213. (716) 884-7172.

'Blue' Feminism...

"Smurfette Principle" is the title of a feature from the "New York Times Magazine" in which is told how Katha Pollitt studied TV animation and found that female roles are few and stereotyped. Her Smurfette Principle refers to how "a group of male buddies will be accepted by a lone female, stereotypically defined. In the worst cartoons - the ones that blend seamlessly into the animated cereal commercials - the female is usually a little sister type, a bunny in a pink dress and hair ribbons who tags along with the adventurous bears and badgers." She found that even the better shows have few females - if any. The only female in *Winnie the Pooh* is Kanga, a mother. *Muppet Babies* has a pint-sized Miss Piggy, "a camp glamour queen." There are no female puppets on *Sesame Street*. She also asks, "how can it be that 25 years of feminist social change have made so little impression on preschool culture?"

...And Smurfette's Scathing Rebuttal!

Lucile Bliss, the voice of Smurfette, asks, "what is it coming to? The feminists want female characters to be so masculine, so tough, so rough, and so horrible. You can be strong without being ugly and vicious." She points out that while on the surface Smurfette is caring, respectful, unselfish, and sweet, underneath there is a strong person who has saved several TV episodes with her intelligence and skills. She emphasizes how the *Smurfs* shows are wholesome fantasy for kids that promote positive values and teach cooperation and other social skills. "What's wrong with that?", she concludes.

Announcing seven new members accepted at the June meeting of International ASIFA at Annecy!

Eileen Claffy
Jeanne Flanigan
Alex George
John Howard
James Lentz
Tracy Lentz
Charles Scott

Recollections of a Summer Animation Intern

by Jeff Jankens

I'm one of those people who has always loved cartoons. I grew up learning to appreciate good quality animation, able to distinguish (at a young age) between the carefully drawn animation that was meant to entertain, and the sloppy, low quality (almost robotic), assembly line corporate advertising cartoons that were meant only to sell.

I remember one of my favourite Saturday-morning cartoons wasn't on for very long, but I was wowed by the superior animation of it. I don't remember very much about it, but it was called *Mighty Orbots*.....

Anyway, I moved on to fall in love with computer animation. I was completely enthralled by the surrealistic 3-Dness of it all, and I knew I wanted to do computer animation for a living.

So I became a Film & Video animation student at Grand Valley State University in Grand Rapids, Michigan, and after being in two animation courses under the wise and caring guidance of Deanna Morse, I was itching to animate the whole world!

Luckily, I happened upon Digital Arts, a well-respected company which writes and sells state-of-the-art computer graphics and animation software for PC and Silicon Graphics computers. After I saw what was being done with their software, I began salivating at the phantasmagoric 3-Dness of it all, and I knew that if I couldn't do that kind of work, I'd die.

So after pestering them for awhile and showing them my work, I eventually was taken on as a summer intern.

Was I happy? Was I shocked? *Was I dreaming?*

Therefore, I was plunked in front of my own computer, handed the software manual, and let loose to animate the whole world in 3-D!

Diligently, I pored over the manual. At the end of my first week I was a little depressed because I was only on page 5,001. But no mere book was going to stop me!

Gradually, in spurts, I learned the software and hardware. I made my first wire-frame animation within the first week, and by the second week my creativity quotient was shooting through the roof. I experimented with building different things. A robot. A shell. A spikey cactus. My supervisor was quite pleased with my progress (or so he said!), but I wasn't. I hadn't done any flying shiny logos or anything yet!

I was informed that I was to have a fully rendered animation ready for SIGGRAPH. I suddenly could not think of anything to do for a project! Oh how I sweated and racked my brain to think of an idea! Finally I thought of doing some kind of animation with a Mayflower-type ship in a bottle. So, after storyboarding somewhat, hoping that I wasn't overstepping my experience level, I set out to build an entire ship from scratch.

Whoa! It was a bigger task than I had foreseen! At first I tried modeling a ship just from looking at a picture of one. HA! What a joke! Undeterred, I went to the library and checked out everything that had to do with building ships and boats. Luckily I found a book that had some actual schematics of the original Mayflower!

A couple weeks later, after many trials and more errors, I had a ship with doors and masts and sails and windows! For the sake of time, experience level, and computer work load, I didn't put too much detail on the ship. That means no anchor, no ropes, no chains, no steps, and no gilded curving railings. But, in order to have smoothly flowing sails flapping in the wind, I couldn't use standard polygons. I had to embark on the unchartered voyage to the realm of the BI-CUBIC PATCHES!

For those of you who don't know (which I didn't at the time), bi-cubic patches are mathematically defined, infinitely curving shapes. So, no matter how close you zoom in on a patch, it will still be curved; unlike a curve made up of polygons, which is made up of a bunch of straight lines and will look like a straight line if you zoom in close enough. So with patches I could have very smooth sails, and manipulate and animate them easier and more realistically.

I did eventually finish my Mayflower animation, but, alas, it was not complete for SIGGRAPH. Only half of the animation was

continued...

rendered. The reason for it not being ready was that it was being rendered at a quality that was too high for my purposes, taking up too much storage space and taking too long to render. So my supervisor showed me how to jack down the quality levels, resulting in requiring less than half as much storage space and speeding up the rendering time considerably - with no real noticeable change in image quality!

I learned so much as an intern for Digital Arts! I finished another animation after the Mayflower one (this time with shiny reflective men!), and I even went to SIGGRAPH in Las Vegas! It was my first time at a SIGGRAPH, and I met some important and interesting people and had lots-o-fun!

I would like to thank everyone at Digital Arts for giving me the chance, and I encourage any budding animation student to be wild, be creative, be different, and don't give up on your dreams!

Next issue: Winter 1991

- Highlights from SIGGRAPH '91
- Summary of member survey
  (if you didn't mail yours in, please just mail us any comments or ideas you have. What would you like this chapter of ASIFA to do? What would *you* like to do for this organization?)
- Midwest Update - news of current animation activity in the midwest. Want to be included? Send info to Deanna Morse at ASIFA Central address.
- Membership renewal information.
- More interesting resources, listings, and animation news!

What would you like to read in *Frame By Frame*?
Send feedback and suggestions to:
Jeff Jankens
113 Ott
Grand Valley State University
Allendale MI 49401

ASIFA CENTRAL MEETING October 15

The next ASIFA Central meeting will be Tuesday, October 15, at 7:30pm, at the Animation Plus! Gallery, 790 N. Milwaukee Avenue, Chicago IL 60622.

This meeting will be both organizational and fun: discussing and planning future activities for ASIFA Central, soliciting volunteers for board positions and committee assignments, and viewing animated films!

The film-screening portion of the evening is 60 minutes worth of American independent animations. These include works by:

Jane Aaron
Skip Battaglia
Paul Glabicki
George Griffin
Al Jarnow
Marcy Page
Sara Petty

HOPE TO SEE YOU THERE!

FRAME BY FRAME FALL 1991
Published by ASIFA Central,
the Midwest Chapter of the
International Animated Film Association

Editor, Design and Layout
Jeff Jankens

Contributor
Deanna Morse

Please send correspondence to:
ASIFA Central
790 N. Milwaukee Avenue
Chicago IL 60622.

ASIFA Central is a not-for-profit corporation registered in the State of Illinois to promote the art of film animation through its programs.

M E M B E R S H I P
IN
A S I F A
C E N T R A L

ASIFA, the International Animated Film Association, is a unique organization dedicated to the artform of animation. With chapters in over 50 countries, ASIFA bridges the political and cultural barriers to encourage and promote animation to both industry professionals and the general public. ASIFA Central, the Midwest American Chapter, encourages the work of Midwestern animators by providing networking opportunities. Support animation in the Midwest and around the world by joining today!

☐ **LOCAL** - $20 per year
- Subscription to *Frame by Frame*, chapter newsletter
- Free admission to ASIFA-sponsored programs
- Discount admission to co-sponsored programs
- Local voting rights

☐ **PROFESSIONAL / INTERNATIONAL** - $35 per year
- All Local Membership benefits
- International membership and voting rights
- Discounts on ASIFA festival admissions & entry fees
- Subscription to *ASIFA News*, international newsletter

☐ **CORPORATE SPONSOR** - $250 per year
- All Professional Membership benefits

☐ **STUDENT** - $10 per year
- All Local Membership benefits (see above)

(you must provide proof of current enrollment)

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All memberships and donations are tax-deductible to the full extent of the law.

ASIFA

Association Internationale du Film d'Animation

frame by frame by frame by frame by frame

newsletter of ASIFA/Central

spring 1992 EDITION

ATTENTION!

There was an ASIFA/Central meeting on March 8, 1992. There will be another meeting on April 12 (which is Palm Sunday). You probably already knew this, though, since **ASIFA/CENTRAL MEETINGS ARE HELD ON THE SECOND SUNDAY OF EVERY MONTH.**

WHEN? 1:30 - 2:00 = potluck munchie gab session!
2:00 - 3:30 = meeting.

WHERE? Animation Plus! Gallery,
790 N. Milwaukee Avenue,
Chicago IL 60622

WHY? Because we **like** you!

Frame By Frame, Published by ASIFA/Central, the Midwest Chapter of l'Association Internationale du Film d'Animation (the International Animated Film Association).

Please send any correspondence to:
ASIFA/Central,
790 N. Milwaukee Avenue,
Chicago IL 60622.

EDITOR, DESIGN & LAYOUT - JEFF JANKENS

CONTRIBUTORS: Deanna Morse, Byron Grush, Sergey Mavrody, Len Kohl

Computer, mailing, and printing services provided by Grand Valley State University, Allendale, Michigan.

ASIFA/Central is a not-for-profit corporation registered in the State of Illinois to promote the art of animation through its programs.

current members

(of ASIFA/Central, that is!)

GIGI ALANDT, Detroit, MI (international)
TED BAILEY, Grand Rapids, MI (international)
LESLIE BISHKO, Columbus, OH (international)
DAN CASCARDO, Chicago, IL (international)
MARIE CENKNER, Highland Park, IL (international)
JESSI CHING-WANCHAN, Chicago, IL (student)
EILEEN CLAFFY, Aurora, CO (international)
DAVE DARUZSKA, Chicago, IL (international)
MONICA DOUGHERTY, Chicago, IL (local)
GEORGE EASTMAN, Chicago, IL (international)
JEANNE FLANIGAN, Norman, OK (international)
STAN FUKA, Denver, CO (local)
GAVRILO GNATOVICH, St. Louis Park, MN (international)
BYRON GRUSH, Naperville, IL (international)
MARY L. HAYNES, Chicago, IL (international)
TIM HODGE, San Antonio, TX (international)
STAN HUGHES, Chicago, IL (international)
HELEN JAMES, Midland, MI (international)
PAUL JESSEL, Highland Park, IL (international)
LENNIE KOHL, Chicago, IL (local)
CAROL LACCA, Williamston, MI (international)
SERGEY MAVRODY, Chicago, IL (international)
BILL MCGRAW, Windsor, WI (student)
TRACY MILLER, Cincinnati, OH (student)
DEANNA MORSE, Chicago, IL (international)
BILL NARAS, Chicago, IL (local)
LADDIE ODOM, Chicago, IL (international)
CHRIS OSTER, Chicago, IL (local)
MIKE RILEY, Chicago, IL (international)
DAN SCANLON, Clawson, MI (international)
TERRY SCHOEN, Lexington, KY (local)
MARLA SCHWEPPE, Evanston, IL (international)
CHARLES SCOTT, Iowa City, IA (international)
GORDON SHEEHAN, Evanston, IL (honorary member)
STAY TOONED GALLERY, Barrington, IL (Corporate member)
STARTOONS, Chicago, IL (Corporate member)

• list as of 2/8/92 •

☞ If your name is not listed, please send in your renewal for 1992. There is a handy membership form included with this newsletter. Additional donations are welcome! Thanks for your support of ASIFA/Central!

festivals

WALES -
Just so you know, the **International Animation Festival** will get underway in Cardiff, Wales at Saint David's Hall from March 10-15, 1992. Special themes and programs for this year will be varied (as usual): Japanese animation, New York independents and the 'avant garde' scene, and 'B' movie cult favorite features and series.

CHICAGO -
The **9th Annual Chicago International Children's Film Festival** will run for ten days, from Fri Oct. 9 through Sun Oct. 18, 1992. Entries of entertainment films, videotapes, and television programs for children, will be screened by two independent juries: one comprised entirely of children, the other of filmmakers, critics, educators, and parents. All materials must be subtitled or dubbed into English, and only productions completed in 1990 or later will be accepted. Entry forms and preview copies must be received by June 1, 1992. For more info: CICFF/1992, Facets Multimedia Inc, 1517 W. Fullerton Ave, Chicago IL 60614. Phone 312.281.9075.

ANN ARBOR -
The **Ann Arbor Film Festival** (March 17-22) & 30th Anniversary Conference: "30 Years and Beyond: Celebrating the Independent Filmmaker" (March 13-16) will have 20 filmmakers presenting workshops, lecture/screenings, and panels at the conference. Animators include Jim Duesing, Paul Glabicki, and Deanna Morse. They all will describe their recent work in computer animation, among other topics. There are several scheduled workshops on animation & optical printing. Every night at the festival, there will be film screenings, with the award winners shown during the weekend (March 21-22). The conference fee is $75. For more info contact: AAFF, PO Box 8232, Ann Arbor MI 48107. Phone 313.995.5356.

casino fling

whoopee!

The **Cystic Fibrosis Foundation of Chicago** will be having their black-tie-optional fundraiser - the **Casino Fling** - at the Shedd Aquarium on Saturday April 25, 1992, where they hope to raise at least $140,000. This event should attract about 600 people for a night of dinner, dancing, prize auctioning, and gambling. Tickets to the event are $125 per person, and prizes range from fur coats (synthetic, I'm sure), to sports memorabilia, to trips to Europe. They are in need of donations of animation art and collectibles to auction off. All items must be received by Monday April 20. For more info: Patti White, CF Foundation, 150 N Michigan Ave suite 400, Chicago IL 60601. Call 312.236.4491.

event!

Animation: Pictures on the Move is an exhibit at the Chicago Children's Museum at North Pier, which lasts through April. Several ASIFA members are involved with the exhibit. Jim Lentz of Stay Tooned! gallery donated cels, Marie Cenkner & Paul Jessel of Animasaur Productions built an exhibit that shows the armature and foam puppet which they use to animate the helping hand for Hamburger Helper ads. Deanna Morse donated a phenakistoscope and work from her animation with Rose Rosely for *Sesame Street*. Several members are volunteering time as on-site animators: including Len Kohl, Monica Dougherty, and Dan Cascardo. Hours are: Tues.-Fri. 12:30-4:30pm, Sat.-Sun. 10-4:30pm. If you go Thurs night from 5-8pm, it's F - R - E - E !

school of the art institute

The School of the Art Institute of Chicago has three departments, where students are doing animation: Film, Video, and Art and Technology. Students have a wide variety of courses and techniques. Particularly the Art and Technology Department has courses which are taught by instructor Sheldon Brown: 2D Computer Animation (Amiga-DeluxePaint4, DeluxeVideo, DisneyAnimationStudio, LifeBoard, PerfectSound), Introduction to 3D Computer Animation (Amiga-Imagine), Advanced 3D Computer Animation (Iris-Alias3). Art and Technology has its own editing workstation and image processor, the VideoToaster.

Another class which is related to animation is Computer Holography, taught by Eduardo Kac. The Art Institute is one of the few schools in the country where this is taught. Students make a computer animation, using Macintosh (Swivel, MMDirector3.0). Then they use Bolex cameras to shoot it frame by frame onto the film. The film is then used to project it onto the holographic film and create a hologram.

written by

Sergey Mavrody

board bios

The following is a little bit of biographical material on your new ASIFA/Central board members, excepting those of Marie Cenkner, Bill Naras, and Marla Schweppe.

DAN CASCARDO

is an artist/entrepreneur working out of his own studio at 219 West Chicago Ave #4R, Chicago IL. His business is the creating and marketing of new products, as well as graphic design, illustration, cartoons, and storyboards for animation. My ambition in animation is to produce and direct my own animated shorts and participate in local and international film festivals, as well as commercial syndications. For info or art services call (312) 335.8262.

DAVID DARUSZKA

has been a member of the ASIFA board of directors since 1978. In his 12-year association with ASIFA, he has served as program director and president. He currently works as the technical manager of a computer graphics company. He also continues to work on a number of independent video projects.

MONICA DOUGHERTY

...a number of years ago, while living in New York, she had some hands-on experience at making a small animation during a film class, and has been hooked ever since. During that time she has also worked as an assistant to the producer for NBC Sports. After moving back to Chicago, she worked for a long time as a freelance graphic designer/illustrator. This past June, she received her M.A. in art therapy. Her thesis explored the use of film animation as a therapeutic technique. The end result of the thesis was a 3-minute stop-action animation which she produced with four developmentally disabled women. She hopes to continue to utilize animation in her future art therapy work, and also for her own enjoyment. She plans to begin work on her own animation sometime this spring. She lives on the northwest side of Chicago with her husband and two children, ages 5 & 3.

BYRON GRUSH

teaches at Northern Illinois University, instructing students in Electronic Media. He has made many animated films, including two shorts called *Why We Fight* and *Scissors, Paper, Stone*, for which he won an award from the Illinois Arts Council in Media Arts. Generally, he produces one animated film a year, and is working on a computer project called InterJam, which is a collaboration of many animators networked together by computer (see article in Winter 92 edition of *Frame by Frame*).

MARY LOU HAYNES

has been active in ASIFA since 1976, and has served on the animation jury for the Chicago International Film Festival since 1987, as well as being the jury coordinator for the festival in 1991. Some of her interests include music, interactive multi-media, holography, computers, film, telecommunications, and literacy. Mary Lou specializes in computer security, and is also a composer, musician, vocalist, and narrator.

LEONARD KOHL

is a freelance cartoonist and writer. He is a part-time student at Columbia College, taking animation film classes. He wrote an animated film column for the newspaper "Classic Images" for several years. He has been a member of ASIFA for about ten years. He enjoys all kinds of animation,

but has a soft spot in his heart (and possibly his brain) for classic Warner Bros. cartoons, Max Fleischer "Popeyes" and classic "Mickey Mouse" cartoons of the `30's. Currently, he is now involved in an animation workshop for the Children's Museum at North Pier.

JIM LENTZ

owns and operates the **Stay Tooned! Animation Gallery** in Barrington IL, with his wife, Tracy. **Stay Tooned! Gallery** is the result of Jim & Tracy's long-time love affair with the art of animation. They sponsor a yearly celebrity animation lecture series that includes a who's who of animation - both young and old. They are currently undertaking the opening of their second animation gallery. Jim & Tracy have been a corporate sponsor of ASIFA for the past two years. They also sponsor a free series of lectures on animation for the elementary and high school art class programs in the northwest suburbs of IL. **Stay Tooned!** is located at 220 South Cook Street in Barrington IL. Lecture series dates can be obtained by calling the gallery Tues-Sun at (708) 382.2357.

SERGEY MAVRODY

has received many awards and grants for animated films and graphic design, and has recently become more and more involved with computer animation. Born in the former USSR, he has a Master of Fine Arts from the Institute of Cinematography in Moscow, where he served as art director for a couple years, and studies computer graphics at the School of the Art Institute of Chicago. He has had computer experience on the IBM, Amiga, Mac, and Iris platforms, and lives in Chicago with his wife and daughter.

DEANNA MORSE

is an animator and independent film & video maker. Her films have been screened internationally, and are represented in a variety of collections, including the Metropolitan Museum of Art in New York City. Her recent work includes installation pieces, and animated shorts for *Sesame Street*. She is an Associate Professor in the School of Communications at Grand Valley State University, Allendale MI. She is currently on sabbatical, studying computer animation at the School of the Art Institute of Chicago.

JIM RICHARDSON

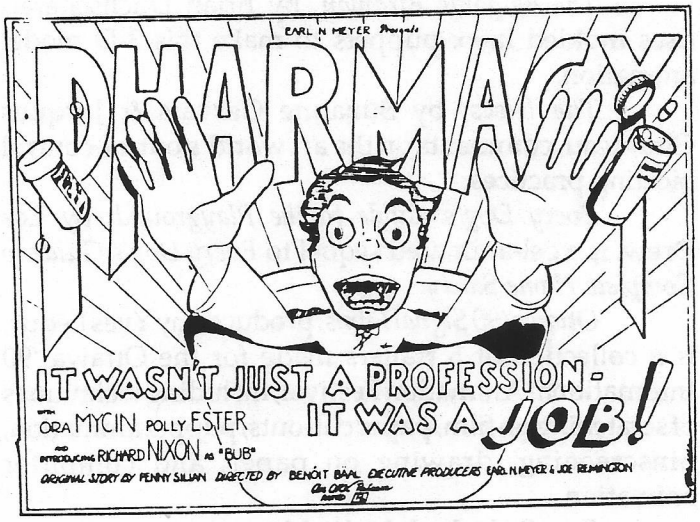
was born in Florida and moved to Chicago in 1982, where he attended Columbia College. Four years later, he graduated with his film *Cat & Rat*, which won the ASIFA/East Animation Festival as well as a Student Academy award in 1988. In the Spring of 1989, he began teaching animation at Columbia College, and is still teaching. Since *Cat & Rat*, he has done freelance work in animation around Chicago, gotten married, and picked up four cats. He and his wife Gina are currently trying to get **Atlas Animation** off the ground, as well as a company called **Flipbook Greetings** that produces flipbooks for weddings, birthdays, anniversaries, etc.

MIKE RILEY

has been a member of ASIFA since 1979. He has attended animation festivals in Ottawa, Toronto, & Los Angeles. He has served as an animation juror for the Chicago International Children's Film Festival, the American Film & Video Festival, and the Chicago International Film Festival. He worked on the J.P. Somersaulter film *Yo-Yo the Clone Too* and spends his days teaching mathematics at Near North Career Metro High School.

spotlight

Battle Creek's **Animating Apothecary** studios (107 N. 27th St., Battle Creek MI 49015) has been steaming through several projects since its developer, Jim Middleton, decided to put aside his pharmacy jacket and concentrate on animation. His 7-minute *Cereal Symphony* was recently completed for the local arts council as a promotion for the city. Using a variety of animation techniques, it shows a community at odds with its own evolution. A sequel, *Cue the City*, is currently in production and will highlight the changing face of Battle Creek, "where regularity is a religion and every parking lot has a story." Never getting far from his original profession, Middleton is also completing a promo short for pharmacy technicians for his State's pharmacist association. While not designed as an animated piece, it does feature stop-motion sequences in the opening credits. He also hopes that his long-delayed *Side Effect* will be ready for the 1992 Ottawa festival.



good4U 2c!

The National Film Board of Canada's Animation Festival, a celebration of the board's 50th anniversary, is a feature-length compilation of the NFB's past and present works, which also includes world premieres of 11 new productions as well as classic moments from 5 award-winning films of the past. The feature was released theatrically by **Expanded Entertainment** on December 27, 1991, and the 20 prints will continue touring the US and Canada, eventually playing in more than 350 cities.

The 11 world premieres included in the Festival are:

Two Sisters, by Caroline Leaf, who was just awarded Grand Prize at the Fourth Los Angeles International Celebration, etched directly onto 70mm film stock to create her piece.

Jours de Plaine, by Réal Bérard & André Leduc, created in pastel crayon.

The Apprentice, by Richard Condie, a cel animation.

Strings, by Wendy Tilby, who painstakingly painted on glass to create her film.

Blackfly, by Christopher Hinton, employs pencil crayon drawings on paper with an inked outline cel overlay to create a "coloring book" effect.

The Balgonie Birdman, by Brian Duchscherer, uses molded latex puppets to make this 3-D model animation.

The Irises, by Suzanne Gervais & Jacques Giraldeau, comments on the art world's out-of-control bidding practices.

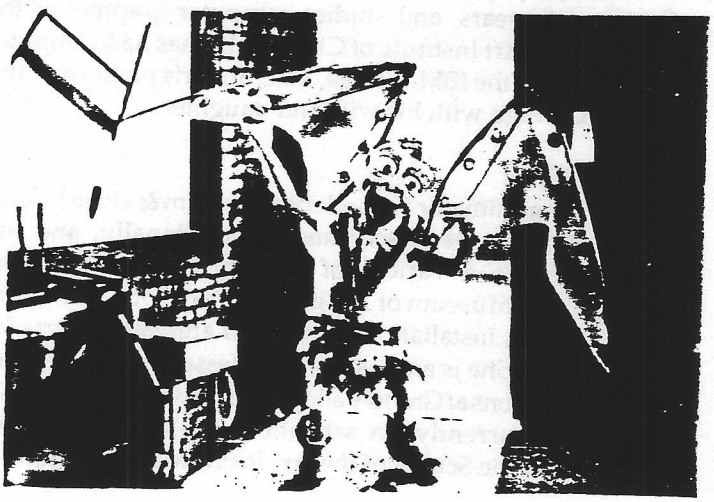
Every Dog's Guide to the Playground, by Les Drew, is a cel-animated sequel to *Every Dog's Guide to Complete Home Safety*.

Ottawa '90 Signal Films, produced by Yves Leduc, is a collection of 5 trailers made for the Ottawa '90 International Animation Festival, including techniques of scratching on film, paper cut-outs, puppet animation, pinscreening, drawing on paper, and computer animation.

Para Sight, by John Weldon.

Lump, also by John Weldon, which combines found materials and digitized faces.

Let's all hope that we get the opportunity to see it...coming to a city near you!



news of schools

written by: *Byron Grush & Sergey Mavrody*

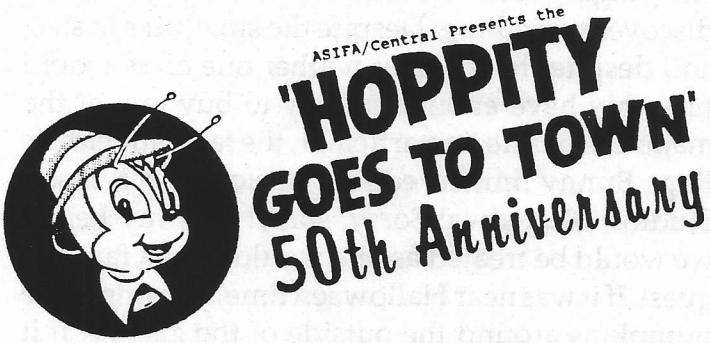
This issue we start a new column which will deal with news and information about ASIFA/Central area schools where animation is taught. We want to know what you are doing at your institution, so send us some news!

Want to study computer animation? Susan Van Baerle teaches computer animation at Texas A & M University. She sent us this information about their program. Texas A&M University offers a Master of Science Degree in Visualization which includes an emphasis in 3D computer animation or in multi-media. There is a Ph.D. possible through Department of Architecture. Approximately 10 new Masters students are admitted for fall semester each year. They have a 17,000 sq.ft. $4.5 million laboratory consisting of 13 SGI's including a VGX and a 4 processor power series, 10 sparcs, 2 NEXT, 2 broadcast quality video studios and access to a CRAY 2 YMP 116. There are 8 faculty and 7 full time staff. Foreign students must pass English TOEFL and ELPE exams. Tuition fees: App. $3,400 per year. Grants and graduate research assistantships are available. The date for application for fall 1992 March 31st (foreign students February 1st).

Texas A&M University, Visualization Laboratory, College of Architecture, College Station, Texas 77843-3137 tel: 409.845.3465 fax: 409.845.4491 Contact person: Susan Kirchman, Director of Educational Programs.

We received some news from Bill Barber, a free-lance animator and teacher living in Madison, Wisconsin. Bill recently completed teaching two 10-week classes at the University of Wisconsin Continuing Education in the Arts Program, for ages 8 through 14. There students were introduced to animation by drawing on film, building zoetropes, pixilation, flip-books and 3-dimensional animation as well as an introduction to extremes and in-betweening. A second class went on to study 2D animation through bouncing-ball, cycles and walks. Bill will be offering the children's class again this summer in Minneapolis, Minnesota through the Hennepin Technical College's Gifted Education Services.

We hope this column will grow in the coming issues. We need your input to make that happen. We would also like to form an ASIFA School Network by enlisting at least one person from each institution as a contact. Your school need not be an "animation school" or even offer any courses in animation: just an interest in animation is enough. As an ASIFA contact at your school you can help us "spread the word" and help with recruitment and the exchange of information. We can't offer any special deals other than to assure you that your involvement will be appreciated and valued. Actually, how about a tee-shirt or a bumper-sticker?



ASIFA/Central sponsored a public program, the "**Hoppity Goes To Town**" 50th Anniversary Celebration on January 12 in Chicago. The event honored ASIFA/Central member Gordon Sheehan, one of the Fleischer studio animators who worked on the film.

The celebration included an introductory welcome to the audience, screening of the film, a raffle of animation related prizes for the children in the audience, remarks by Gordon Sheehan and questions from the audience, and a slide show which described the making of the film.

Thanks to board member Bill Naras, who coordinated the show, and produced the informational slide show for the event. Bill managed to get a great deal of publicity for the screening, including radio interviews and newspaper articles and photos. Thanks to Talman Bank for donating their theater for the screening. And thanks, too, to all board members who donated their time at the event.

the stay tooned! gallery

written by: *Len Kohl*

If someone were to ask me - someone who didn't know me very well - why a city kid would go all the way to Barrington? To visit a small animation art gallery on a Saturday night - well, I'd probably have a lot of explaining to do. Now, if this person were to go with me, he or she (preferably she - a gorgeous brunette would be nice) would discover something. Despite the smallness in size, and despite the fact that neither one of us would probably have enough money to buy any of the major art for sale (in particular, the fantastic classic Bugs Bunny limited edition cel form McKimson Studios! Hungowa! Sorry, sorry! Lost my head), we would be treated as one would treat a favorite guest. If it was near Halloween time, you might see pumpkins around the outside of the gallery. If it were a tad chilly outside, a container of hot cider, cups, apples and caramels might supplied on a table out front. If it were a sultry, hot summer night, you might see cool-looking sandwiches and an ice-filled drum of soda pop waiting for you.

The front entrance of Stay Tooned! gallery in Barrington, Illinois.

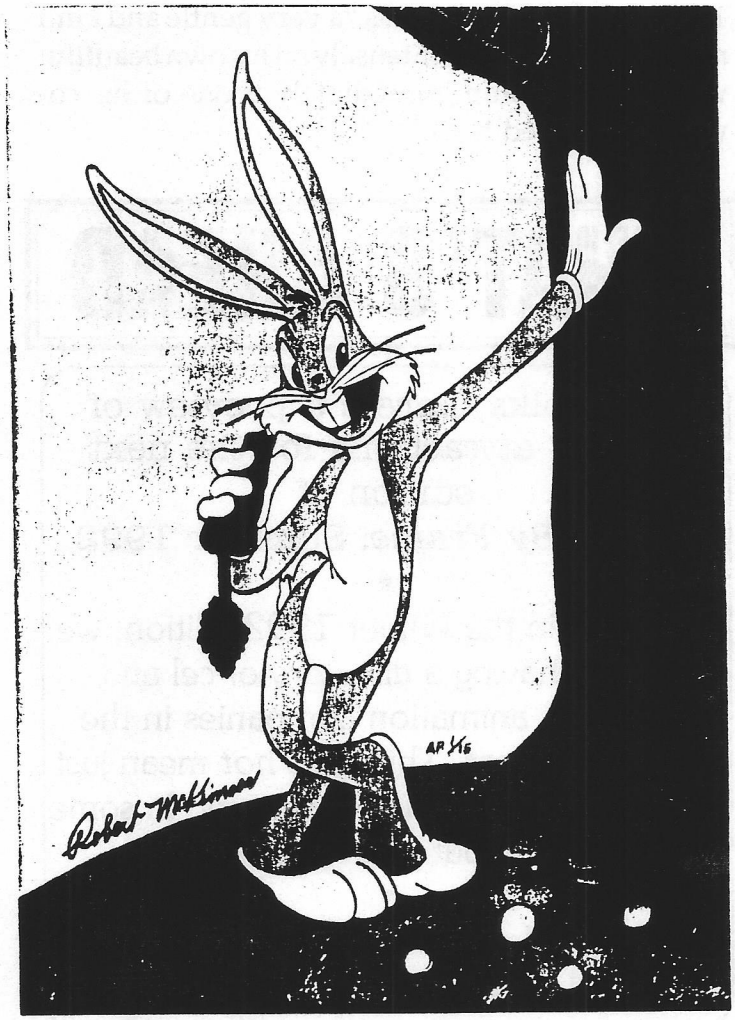
Here is a "Limited Edition cel from the Walt Disney Classic, Cinderella. It is just one of the huge collection of original production cels, drawings, lobby cards and posters for view and for sale in "The Art of Cinderella" which was on display at Stay Tooned! gallery from Feb 1st through the 29th.

Now, this is in addition to listening to and meeting the guest of honor: a voice artist like Lucille Bliss (Crusader Rabbit, Smurfette) or June Foray (Sylvester the Cat's other nemesis - Granny, Natasha Fatale from *Rocky and Bullwinkle*), an animator like Mark Henn (*The Little Mermaid, Beauty & the Beast*), 'golden age' Disney animator Bill Justice, animation author Joe Adamson, biographer of Tex Avery, Walter Lantz and Bugs Bunny, or even a man taking well thought-out steps to insure that his father, animation director at Warner Bros., Robert McKimson will be 'forgotten' no longer. I'm not finished. Now, suppose that you couldn't afford to buy a framed animation cel or drawing? Or a 3-D-like small stand-up figure of one of your favorite characters? Or maybe one or two videocassettes, calendars or books at a more than reasonable price? Would you be treated like a bum? No sir, you would not. You would be given a good-looking xerox copy of a drawing, or a postcard that you could get personally signed by said guest of honor!

Actually, animation cel and art collectors will find prices at Stay Tooned! pretty reasonable compared to some of the other galleries. You can pay as little as $50-70 for cels of TV commercial animation stars like Cap'n Crunch, the Raid bugs, and that famous Star-Kist tuna spokesman, Charlie. Regarding some of the more expensive pieces, ask about a lay-away plan that just might fit your budget. The other items for sale are also priced

affordably. In fact, books that suddenly go out of print are often priced ridiculously high at some animation art galleries. Not so at Stay Tooned!. When Joe Adamson appeared, copies of his "The Walter Lantz Story" book were sold at list price - or they may have been at discount. I do know that one gallery was selling Shamus Culhane's biography at really high prices, when you could buy *autographed* copies at a reasonable price from *Whole Toon Catalogue* at the time.

Despite the relatively small size of Stay Tooned! gallery, the layout of the artwork has been well thought-out, and there is a good-sized selection of original production cels, the "Limited Edition" cels, original pencil drawings or paintings from Disney, Warners, Jay Ward, Hanna-Barbera and other studios. There really is something of interest for the animation fan. Some of the cels you may see at other galleries, but some of the artwork is one-of-a-kind.



This writer's personal favourite, a "Limited Edition" cel taken from the classic pose of Bugs Bunny by director Robert McKimson. It has remained the definitive Bugs Bunny pose since 1943. The richness of color on this cel is really something!

Here's something else too, that Stay Tooned! has done. In the event of a huge crowd gathering (which was the case for Disney animator, Mark Henn), those who can't get into the gallery to hear and see the presentation, can at least hear it outside through speakers. Also groups are assembled one at a time to meet the guest of honor.

If you have a real interest in animation, Jim Lentz, his wife Tracy, and Bill King will make you glad you made the trip. Maybe one of the real secrets of Stay Tooned! gallery is that the owners have a love of animation as deep as many of the gallery's buyers and browsers. It is more than just a business. I would suggest that you keep reading our newsletter, or better yet, write to Stay Tooned! for their own newsletter, as to what's up ahead. Don't forget to circle the date (almost made a bad pun) in your calendar.

Jim Lentz tells me that Ken Boyer, one of the *Tiny Toon Adventures* directors will give a lecture on the making of *Tiny Toon Adventures*, and Warner Bros. animation today - scheduled for April 11. On May 16, Don Messick, the voice of Mutley, Astro, Dr. Quest, Boo-Boo Bear, to name a few, including his newest character voice as Hamton Pig of the *Tiny Toons* gang, will talk about his work. In June, Joe Barbera of Hanna-Barbera may possibly appear as well.

Stay Tooned! is easily accessible via Chicago public transportation. For more info call either of the Lentz's or Bill King at 708.382.CELS. The address of the gallery is 220 S Cook St suite 103, Barrington IL.

Bud, Irma, and Butch from *The Hogg Family*, sent in by Tim Hodge, head animator of Willming Reams Animation, Inc.

info:

There is a Chicago-based BBS that is devoted to the arts, called *The Abyss*. Call them at 300, 1200, or 2400 bps at 312.292.1791.

animation & *the Law* newsletter

The law firm of Sheldon & Mak has a free newsletter that should prove to be very useful to us animators. The *Executive Report on Intellectual Property* provides useful info for people and businesses on issues affecting their intellectual property rights - namely their patents, trademarks, copyrights, and trade secrets. If you would like to get this newsletter, contact: Sheldon & Mak attorneys, 201 S Lake Ave suite 800, Pasadena CA 91101. Phone 818.796.4000 or 213.681.9000.

videos!

State of the Art of Computer Animation is a 60-minute video containing some of the most imaginative and dazzling computer animations. Fantasy, ultra-realism, commercials, music, comedy, and romance - but no sex! Only $9.95 from The Computer Museum Store, 300 Congress St, Boston MA 02210. Phone 617.426.2800 x307.

this newsletter can be

RECYCLED

in remembrance

Wang Shu Chen, the animation director at the Shanghai Animation Studio, died of cancer on November 23, 1991. At the time of his death, he was working on a Chinese-Italian co-production of *Turandot*. As a Chinese Moslem, he believed in ASIFA's *One People* collaboration by Moslems and Jews, and made a wonderful brush-painting animation illustrating a poem by Kahlil Gibran. His film *Selecting Beauty* (which is now distributed by Expanded Entertainment) was featured at the Shanghai Animation Festival. Among others who may have known Wang Shu Chen, ASIFA member David Ehrlich became good friends with him in 1988, and describes him as "a very gentle and kind man who could work intensely on his own beautiful work and yet stop immediately if one of his co-workers needed help."

WHAT'S AHEAD

Well, folks, here's a preview of coming attractions for the next edition of *Frame By Frame*: Summer 1992.

•

promised in the Winter 1992 edition, we will be having a directory of cel and computer animation companies in the entire **midwest**. This does *not* mean just the Chicago area! So please send in some info about your company!

•

article by Len Kohl: Jon McClenahan and StarToons.

MEMBERSHIP in ASIFA Central

ASIFA, l'Association Internationale du Film d'Animation (the International Animated Film Association), is a unique organization dedicated to the artform of animation. With chapters in over 50 countries, ASIFA bridges the political and cultural barriers to encourage and promote animation to both industry professionals and the general public. ASIFA Central, the Midwest American Chapter, encourages the work of Midwestern animators by providing networking opportunities. Support animation in the Midwest and around the world by joining today!

☐ **LOCAL** - $20 per year
- Subscription to *Frame by Frame*, chapter newsletter
- Free admission to ASIFA-sponsored programs
- Discount admission to co-sponsored programs
- Local voting rights

☐ **PROFESSIONAL / INTERNATIONAL** - $35 per year
- All Local Membership benefits
- International membership and voting rights
- Discounts on international ASIFA festival admissions & entry fees
- Subscription to *ASIFA News*, international newsletter

☐ **CORPORATE SPONSOR** - $250 per year
- All Professional Membership benefits

☐ **STUDENT** - $10 per year
- All Local Membership benefits (see above)

(you must provide proof of current enrollment)

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

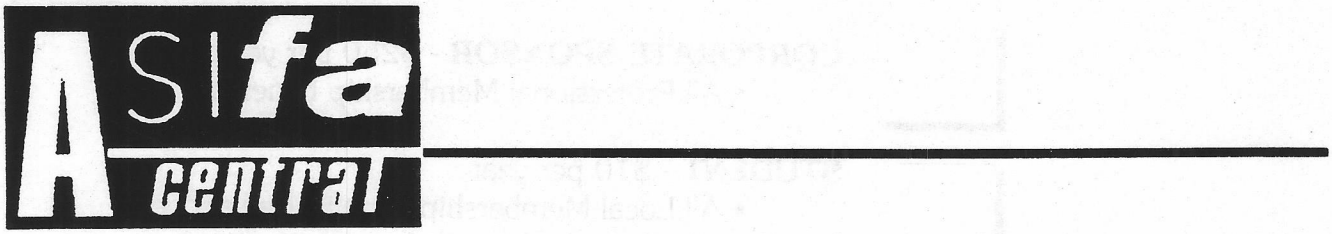
TELEPHONE (work) _____ (home) _____

☐ NEW ☐ RENEWAL

Please make your check or money order (no cash please!) payable to ASIFA Central. Return this form with payment to: ASIFA Central, 790 N. Milwaukee Avenue, Chicago IL 60622.

Please allow 30 days for processing.

ASIFA Central is a not-for-profit corporation chartered in the State of Illinois.
All memberships and donations are tax-deductible to the full extent of the law.



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Chicago IL 60622

ASIFA

Association Internationale du Film d'Animation

frame by frame by frame by frame by frame by frame

newsletter of ASIFA/Central

Summer 1992 EDITION

Letter from the PRESIDENT

The next full board meeting will be on Friday, May 8, at 7pm at Animation Plus! Gallery. We will plan to chip in and order pizza or Chinese food for those who will want to munch during the meeting. At that meeting, committee members will present reports about the projects that they are undertaking, and we will ratify our mission statement. Committee members have agreed to bring reports in writing to expedite our decision-making during the meeting time.

The Anijam committee and the Programming committee have both had great meetings, with project plans and programming ideas. See the Anijam notice in the newsletter, and call Dan Cascardo or Jim Richardson if you are interested in participating. More info on programming in the future...

Thanks to ASIFA/Central members who have shared their ideas about what this organization can be. Please contact any of us with ideas or suggestions on any of these projects.

Deanna Morse

Deanna Morse is an animator and an Associate Professor of film & video in the School of Communications at Grand Valley State University, Allendale, Michigan.

Frame By Frame, Published by ASIFA/Central, the Midwest Chapter of l'Association Internationale du Film d'Animation (the International Animated Film Association).

Please send any correspondence to:
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790 N. Milwaukee Avenue,
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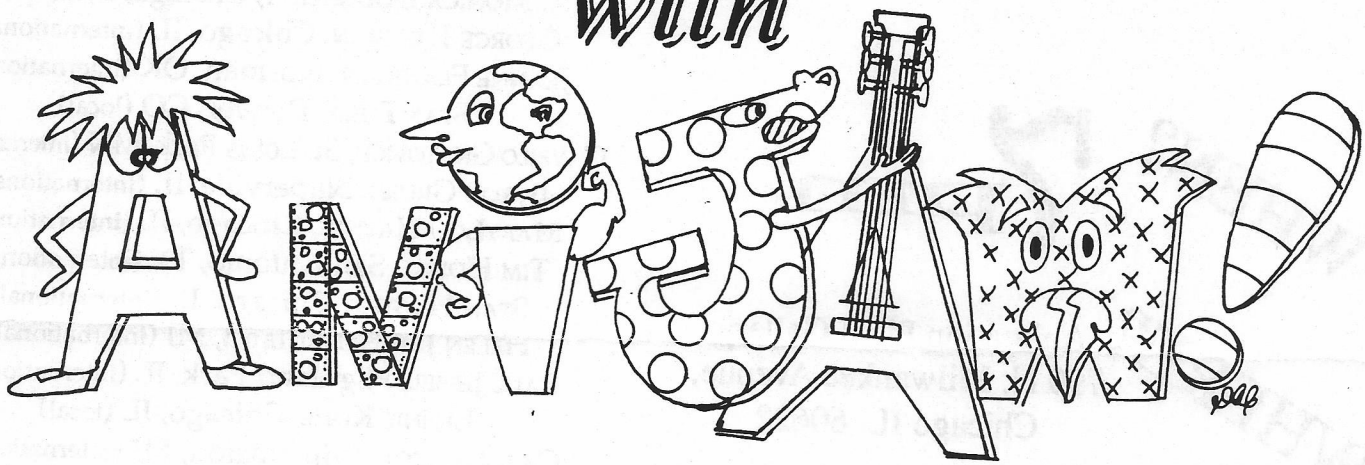
Join ASIFA

This is an invitation to

with



WHAT *IS* AN ANIJAM?

It's when a group of animators make individual short films (15-30 seconds in length) with a common theme, and then the shorts are edited together into one fantastic film!

It's time that ASIFA/Central produced an Anijam that would showcase the talented animators that make up its membership. This project would also provide an opportunity for non-animators who might be interested in helping the animators complete the Anijam segments (like the exciting and necessary task of inking and painting cels).

When the Anijam is completed, ASIFA/Central will have a film to submit to national & international film festivals!

for MORE *info contact*

Jim Richardson

(312) 728-2241

OR

Dan Cascardo

(312) 335-8262

ATTENTION!

There is/was an ASIFA/Central meeting on Friday, May 8, 1992.

hey!

May 10 is Mother's Day!

Did you remember your mother?

WHEN? 7pm

WHERE? Animation Plus! Gallery, 790 N. Milwaukee Avenue, Chicago IL 60622

-thanks-

for joining

ASIFA Central!

current members

(of ASIFA/Central, that is!)

GIGI ALANDT, Detroit, MI (international)
TED BAILEY, Grand Rapids, MI (international)
MARY BEAMS, DeKalb, IL (international)
LESLIE BISHKO, Columbus, OH (international)
DAN CASCARDO, Chicago, IL (international)
MARIE CENKNER, Highland Park, IL (international)
JESSI CHING WAN-CHAN, Chicago, IL (student)
EILEEN CLAFFY, Aurora, CO (international)
DAVE DARUZSKA, Chicago, IL (international)
MONICA DOUGHERTY, Chicago, IL (local)
GEORGE EASTMAN, Chicago, IL (international)
JEANNE FLANIGAN, Norman, OK (international)
STAN FUKA, Denver, CO (local)
GAVRILO GNATOVICH, St. Louis Park, MN (international)
BYRON GRUSH, Naperville, IL (international)
MARYLOU HAYNES, Chicago, IL (international)
TIM HODGE, San Antonio, TX (international)
STAN HUGHES, Chicago, IL (international)
HELEN JAMES, Midland, MI (international)
PAUL JESSEL, Highland Park, IL (international)
LENNIE KOHL, Chicago, IL (local)
CAROL LACCA, Williamston, MI (international)
PHILLIP L. MAISH, Chicago, IL (local)
SERGEY MAVRODY, Chicago, IL (international)
BILL MCGRAW, Windsor, WI (student)
TRACY MILLER, Cincinnati, OH (student)
DEANNA MORSE, Chicago, IL (international)
BILL NARAS, Chicago, IL (local)
LADDIE ODOM, Chicago, IL (international)
CHRIS OSTER, Chicago, IL (local)
MIKE RILEY, Chicago, IL (international)
DAN SCANLON, Clawson, MI (international)
TERRY SCHOEN, Lexington, KY (local)
EZRA SCHWARTZ, Evanston, IL (student)
MARLA SCHWEPPE, Evanston, IL (international)
CHARLES SCOTT, Iowa City, IA (international)
GORDON SHEEHAN, Evanston, IL (honorary member)
STAY TOONED GALLERY, Barrington, IL (Corporate member)
STARTOONS, Chicago, IL (Corporate member)

• list as of 4/25/92 •

FILM FESTIVALS - PART SEVEN

David Ehrlich

1) CHICAGO INTERNATIONAL CHILDREN'S FILM FESTIVAL (October 9-18)
This is the ninth edition of this annual competition. Films are selected by two independent juries, one composed entirely of children, the other of Chicago-area filmmakers, critics, educators and parents. Films must be humanistic, non-exploitative and non-violent. (which explains why so few American shorts are selected!) A large number of distributors and exhibitors attend this festival, so you might do some business if your film is selected. And there's something refreshing about children making decisions on films supposedly made for them. Festival retrospectives have been given to work by Mike Sporn, Co Hoedeman and other animators. Entry forms and preview tapes are due by June 1st, and, if selected, original formats are due by September 1st. NO ENTRY FEE!. CICFF, Facets Multimedia, Inc., 1517 West Fullerton Avenue, Chicago, Illinois 60614. Tel:(312)281-9075 FAX(312)929-5437

2) THE LAUSANNE INTERNATIONAL FESTIVAL OF FILMS ON ART (October 22-25)
This festival specializes in the growing number of films ABOUT painting, sculpture, design and architecture. They've been known to select animated shorts that simply ARE art, but in your synopsis. you'd better be extremely fluent about how and why your "ARE" is really "ABOUT ART." If your film is ultimately selected, you should know that the festival catalogue is sent to museums throughout the world and is used as a credible sourcebook for 16mm sales and rentals. NO FEE. Entry forms and films (or preview tapes) are due by May 1st. If selected, original format due by August 1st. FIFART, Case postale 2783, CH-1002 Lausanne, Switzerland. TEL: (41-21) 237-972 FAX:(41-21)237-835

3) SINKING CREEK FILM & VIDEO CELEBRATION (June)
This is still my favorite American independent film festival. It is run impeccably and with perfect integrity by Mary Jane Coleman. You are notified immediately if your film has been selected and awarded, your film is screened in optimal conditions before an appreciative audience that has, in effect, been educated to see these films year after year by Mary Jane's efforts. A selection Committee of 2-3 filmmakers (one of whom is often an animator) chooses about 25 student films and 50 independent films, and also awards each film from $25-$100 of prize money. For many years, Mary Jane Coleman also chose an additional 10-25 films for screening, something many festival directors do. But, unlike other festival directors, she always had the integrity to call these, "Director's Choice" selections. As of this writing, I have not yet received materials from this festival, so the deadline of April 15th is approximate, as is the $20 entry fee. SCFVC, 1250 Shiloh Rd., Greeneville, TN 37743. (615)638-6524.

At this time, I would normally be writing about the Krakow Short Film Festival in Poland, and the Zagreb Animation Festival in Yugoslavia. I haven't heard anything from Krakow yet, and with the economic problems there, I wouldn't advise you to risk a print. And, despite Zlatko Pavlinic's autumn letter insisting that the Zagreb Festival would take place against all odds, we've heard nothing more, and I could not imagine an animation festival would take precedence over housing and feeding the thousands of displaced Croatians. Even the Ottawa Animation Festival, which was due to take place in the autumn, is on very shaky ground. Sorry, but it looks as if Hiroshima and Shanghai will be the big animation festivals of 1992. Remember, Hiroshima's deadline is March 21st.

See other side for more about Zagreb

FILM FESTIVALS - Part Eight

David Ehrlich

After telling ASIFA members a number of times that it looked as if both the Ottawa and the Zagreb Animation Festivals could not take place this year, I received word from both, on the same day, that they were indeed going ahead "almost" as usual.

Budgetary problems which had threatened to end the Ottawa Festival have instead caused a severe belt-tightening there. This means there will be no picnic and probably one less day of screenings. It also means a return to the old "Ottawa Jury System" with one five-person Jury both selecting the films and also awarding the prizes. There will also be fewer retrospectives- and the ones that will be featured will be less expensive, such as a tribute to Sheridan College's animation program. We're all having economic problems and doing the best we can with what we have. Ottawa is the only animation festival on the North American continent (as distinct from "celebration" or "Awards") and we should be grateful to the Canadians for forging ahead stubbornly despite the difficulties. The Festival will take place September 30 to October 4. Deadline for entries is July 10th. Ottawa '92, c/o Canadian Film Institute, 2 Daly Avenue, Ottawa, Ontario, Canada K1N 6E2. Tel: (613) 232-6727. FAX:(613) 232-6315

Zagreb's resurrection is nothing short of miraculous. War, destruction and economic devastation have not dampened the courageous will of the Zagreb people to continue their 10th edition of the festival. Taking place from June 22-26, the Festival is run by a Council led by "SATIEMANIA'S" Zdenko Gasparovic, with help from animators, Milan Blazekovic, Zlatko Bourek, Pavao Stalter, Kresimir Zimonic, Josko Marusic and others. The Selection Committee will be composed of Zagreb director, Boris Kolar, Italian art director, Giuseppi Lagana, and Hungarian directrice, Katia Macskassy. They've already announced that their Life Achievement Award will go to British master, Bob Godfrey. The final date for prints and entries is April 25th, so you'll have to rush a bit to meet it. Zagreb '92, Kneza Mislava 18, 41000 Zagreb, Croatia - Europe. Phone 3841/44 60 11, 44 64 36, 44 64 39. FAX: 44 30 22. (Note: They ask that you not put "Yugoslavia" on the envelope out of habit!)

Good luck. In the next Festivals column, I should be able to tell you whether it would be advisable actually to go to Zagreb, should your film be selected.

festivals

It's too late to send anything in to these festivals, but I thought you'd like to know that they existed anyway...

Charlotte Film & Video Festival, Apr 28-May 8, in Charlotte NC.

Florida Film Festival, June 5-14, Maitland FL.

International Health & Medical Film Festival, Oct 12-17, Walnut Creek CA.

Jewish Film Festival, July, Berkeley CA (films with Jewish subject matter, not necessarily a Jewish filmmaker).

National Educational Film & Video Festival, May 21-31, Oakland CA.

New York International Festival of Lesbian & Gay Film, June 4-14, New York, NY (films by, for, or about lesbians & gays).

Sinking Creek Film Celebration, June 6-13, Greenville TN.

Slice of Life Film Festival, July 10-11, Lemont PA.

Student Academy Awards, June, Beverly Hills CA.

Ekofilm, May 25-29, Prague, Czechoslovakia.

Hamburg No-Budget Short Film Festival, June 4-8, Hamburg, Germany.

InterAmerican Film Festival of Indigenous Peoples, June 17-26, Lima, Peru.

Parnu International Visual Anthropology Film Festival, July 5-12, Parnu, Estonia.

member news

PRE-HYSTERICAL DAZE

ASIFA member Gavrilo Gnatovich of GAV Productions has completed, with his partner, a six minute animated short entitled *Pre-Hysterical Daze*. The short is a film tribute to "the genius of Tex Avery" and won an honorable mention in the Chicago Film Festival. It is also distributed by Expanded Entertainment in the *Fourth Animation Celebration*.

ASIFA member Bill McGraw uses animation in the creation of instructional materials for biology and science high school classes. His technique employs scanning his traditionally animated cels into his Macintosh computer, then using the HyperCard program to animate the cels in the computer. His business is called Memory Connections.

Ottawa '92

The Ottawa '92 International Animation Festival, Sept 30 - Oct 4, entry deadline in July. Send c/o Canadian Film Institute, 2 Daily St, Ottawa, Ontario K1N 6E2. Call Tom Knott at (613) 232.6727.

see Part 8 of David Ehrlich's article for more info.

UPDATE on Jon McClenahan

written by: *Lex Kohl*

Long-time ASIFA members may remember that animator Jon McClenahan was interviewed in this esteemed publication (*Frame by Frame*, summer/fall 1990 issue) some time ago. At the time I had hoped that this would be the first in a series of articles on the StarToons studio and their various projects, including *Tiny Toon Adventures*. Unfortunately, for a number of reasons, this was not to be. However, our new president, Deanna Morse, asked me to find out what Mr. McClenahan and staff were up to these days.

When I first interviewed Jon McClenahan well over a year ago, his entire staff consisted of about five animators, and most of the work they were doing at the time was on Steven Spielberg's *Tiny Toon Adventures* (TTA) for Warner Bros. television. StarToons was just one of several animation houses doing animation work under the Kennedy Cartoons banner. Since then, Kennedy Cartoons has parted ways with StarToons, now working on some projects for the Disney Studios. Fortunately, the "big shots" at Warner Bros.' animation department - particularly producer Tom Ruegger - were so impressed with the work of StarToons that they have commissioned the studio to work on several upcoming episodes of TTA and the newest program, *Taz-Mania*.

StarToons naturally has had to expand its staff, and McClenahan has directed two shoes that have aired (as of this writing) for TTA and for Taz-Mania (Taz). Any ASIFA/Central members who have not seen these programs should be ashamed of themselves, for they are downright superior to most of the animation that is being produced for TV.

For the uninformed few who don't know, TTA consists of young cartoon characters (or Toons) going to school (Acme Looniversity) to learn comedy lessons from the "old masters" like Bugs Bunny and Daffy Duck. The adventures consist of escapades at school and out of school, showing the Toons training to become true cartoon movie stars. In less talented hands, the series could be an embarrassment to the rich heritage of great "Looney Tunes" and "Merry Melodies" of the past. Instead, the new series does a remarkable job - especially as a TV production - to continue the tradition of "that Warner Bros. rowdyism" that audiences have loved for well over 50 years. Even though some of the stories have been remakes - if not ripoffs - of some of the classic cartoons. The best of these have been loving parodies of things like "The Sorcerer's Apprentice" from *Fantasia*, *Batman* mythology, *Field of Dreams*.

The *Field of Dreams* satire was called "Fields of Honey" which Animato magazine called one of the best of the entire series. Much of the animation was done by Jon McClenahan and StarToons. In the story, Babs Bunny - who is one of the most inspiring and captivating of all of the new cast of TTA - laments that she has no role model to look up to. Plucky Duck clearly idolizes Daffy Duck (much as Dan Ackroyd's character does to his late uncle, Joe Friday, in the relatively recent *Dragnet* satire. And speaking of "relative," I suspect that Plucky is related to Daffy - they are similar in so many ways. I also suspect Babs Bunny as being a relative of Bugs. Check out the feet of Babs' mom!); Buster Bunny studies the work of his mentor, Bugs Bunny. Babs has no role model - that is until she is instructed by a mysterious voice to rent a theatre and show obscure cartoons of an old-time character name "Honey."

Babs discovers that Honey is the girlfriend of Bosko, the first animated "star" of Warner Bros.' "Looney Tunes" in 1930. Jon McClenahan told me that he had a difficult time duplicating that early "rubber-hose style" for Honey and Bosko, but it comes off pretty well (unfortunately for us, the films that Babs finds in the vaults seem to be funnier than the Bosko cartoons in circulation - but that's another story). I'm not going to tell you the plot, but it is a satire of *Field of Dreams* and early Warner Bros. animation, and it is a pretty good character study of Babs Bunny. Most of the characters have had at least one or two stories exploring their personalities. Elmyra, whom I speculate to be a relative of the Fudd clan: a self-centered, cloying brat of a little girl, and Montana Max: a spoiled, obscenely rich kid, are the most obnoxious. Plucky - despite his huge ego and a tendency toward selfishness - and Babs are the most endearing. Personalities are more important than plots here - probably one of the most important "lessons" Spielberg and the creators of TTA learned from the old Warner Bros. cartoons.

Aside from the good writing, exceptional music scoring (some of it from old pros like Fred Steiner, who has scored things from *The Adventures of Rocky and*

Bullwinkle to *Star Trek*), voice work from actors following in the fine footsteps of Mel Blanc, Daws Butler, Carl Mercer, June Foray (who still pops in as "Granny" now and then) and Stan Freberg (who can still do a good "Pete Puma"), the animation work is generally first rate - especially for a TV show.

As rushed as production was for the Warner Bros. cartoons in the Golden Age, TV production schedules are many times more frantic. Jon McClenahan and his StarToons crew have not only delivered the work on time, they have delivered *quality* work on time. Says McClenahan: "I think Kennedy Cartoons was supposed to turn over a half-hour in ten weeks. Most Pacific/Asian studios do it in eight weeks. Our little studio takes twenty weeks. We do a little experimenting on our video line-tester, but all animators have a footage quota and are paid bonus if they do extra. We try to encourage top quality stuff nonetheless, but the delivery of a finished cartoon *on time* is our #1 goal. Better quality ensures future contracts, but missing a deadline ensures a lawsuit." The quality has been high enough to impress the Warner Bros. hierarchy. In fact, after viewing the second episode in the *Henny Youngman Day* show (entitled "The Potty Years" - an exercise in scatalogical humor that would do Mel Brooks proud), producer Tom Ruegger called McClenahan the "Chuck Jones of the '90's." That's quite a compliment! As good as the *Henny Youngman Day* show is, my favorite of the McClenahan-directed shows so far is the second episode of *Taz-Mania* (I don't have the title handy), in which the Tasmanian Devil (Taz or Taz-boy as he is affectionately known) fantasizes that his toy pterodactyl kite is the real prehistoric animal.

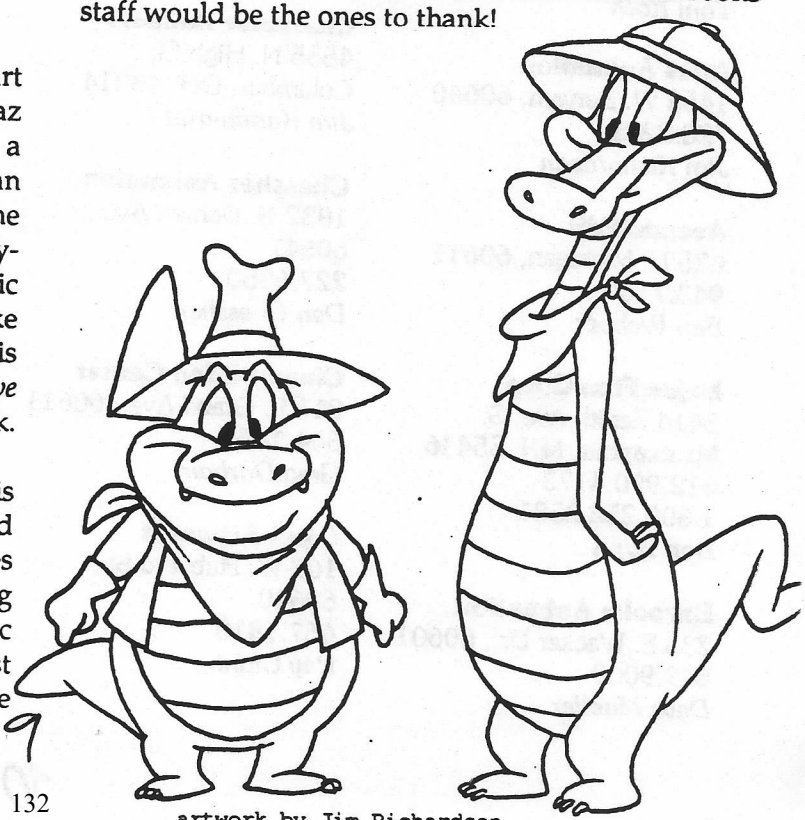
Taz-Mania is the brainchild of director Art Vitello, who thought it might be interesting to cast Taz (created by Robert McKimson) as a teenager in a domestic "situation comedy" of a family of Tasmanian Devils and other assorted animal characters on the island of Tasmania. The father - a mellow Bing Crosby-ish character, the mother - an amazingly energetic super-mom, a teen-aged sister and little brother, make up the family - along with Taz of course. Actually, this off-beat cartoon animal version of something like *Leave It to Beaver* comes off a lot better than you might think.

However, the "pterodactyl" episode, I think, is a real standout. In it, Taz flies his pterodactyl-shaped kite to a comedic musical version of Wagner's "Les Preludes," and imagines himself cavorting and jumping around the gigantic wings of the majestic prehistoric creature as it soars through the sky. This is the closest in spirit to the manic movements and squeals of pure joy Taz makes when anticipating a meal of rabbit (with a spectacular tossed salad) or a Tasmanian she-Devil. Rowr! McClenahan has briefly captured Taz in his fantasy world - far away from family, friends, and foes.

I hope I've gotten you interested in viewing TTA (weekdays at 4pm on Channel 32) and *Taz-Mania* (Saturday mornings at 8:30am on Fox 32. Those reading outside of the Chicagoland area, consult your friendly and useful TV guides). The opening title sequence - done, I think, in homage to Jay Ward's "George of the Jungle" cartoons - is a great piece of wild animation from - guess who? - StarToons!

"That's All, Folks!" for StarToons? Well, now, I wouldn't say that. Along with Kinetics studio animator Marci Lamoureaux, Jon McClenahan designed the layouts and the characters used for an animated public service announcement spot for Chicago's Dept. of Streets & Sanitation's yard waste cleanup program this past autumn I happen to know that the Dept. was delighted with it!). Along with future episodes of TTA and Taz, StarToons is working on a second 7-minute "Dudley the Dinosaur" cartoon for the American Dental Association, and two 16-second sequences for Disney Studios, to be used in the new Euro Disney World facility.

For a short time before World War I's ending, Chicago nearly became a serious contender in movie production. Wouldn't it be something if this could happen again - but with *animation* film production? I'd bet that if it does, Jon McClenahan and the StarToons staff would be the ones to thank!



artwork by Jim Richardson

Cel & Computer Animation Companies in, around & beyond Chicago

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770 N. Halsted, 60622
421.8000
Jim Rosenthal

Animasaur Productions
1463 Glencoe Ave
Highland Park, 60035
708.432.7824
Paul Jessel, Marie Cenkner

A&R Design
57 W. Erie, 60610
642.2220
Chris Parker

Astro Video
61 W. Erie, 60610
280.5500
Toni Roth

Atlas Animation
1458 W. Berwyn, 60640
728.2241
Jim Richardson

Avenue Edit
625 N. Michigan, 60611
943.7100
Ben Webber

Bajus Film Corp
3414 Zenith Ave. S.
Minneapolis, MN 55416
612.920.4173
1-800.252.2581
Don Bajus

Bazooka Animation
233 E. Wacker Dr., 60601
649.9000
Dave Mueller

Blake Animation Services
3712 N. Monticello St., 60618
463.2144
Christopher Blake

Boyer Studio
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Evanston, 60602
708.491.6363
Wayne Boyer, Eleanor Boyer

Calabash Productions
4 E. Ohio St., Studio B, 60611
944.2295
Ed Newman, Monica Kendall

Character Builders
4555 N. High St.
Columbus, OH 43214
Jim Kammerud

Chessher Animation
1932 N. Damen Ave., 60647
227.6650
Dan Chessher

Cinemavideo Center
211 E. Grand Ave., 60611
644.1650
Greg Durham

Cioni Artworks
162 W. Hubbard St., 60610
467.1810
Ray Cioni

Classic Animation
2330 Byrd Drive
Kalamazoo, MI 49002
616.382.0352
Dave Baker

Corplex
6444 N. Ridgeway Ave.
Lincolnwood, 60645
708.673.5400
Chris Skrundz

Daily Planet
401 N. Michigan Ave., 60611
670.3766
Victoria May

The Digital Kitchen
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Berwyn, 60402
708.788.3128
Wendy Schmidt

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440.2360
Harriet Katz

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Grand Rapids, MI 49506
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Emerald City
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Grand Rapids, MI 49546
John Willette

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1327 S. Wabash Ave., 60605
427.3395
Robbie Mack

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280.2210
Jim Mahoney

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440.1328
Bob Cundari

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St. Louis Park, MN 55424
Gavrilo Gnatovich

Golan Productions
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247.3456
Ari Golan

Goldsholl Film Group
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Northfield, 60093
708.446.8300
Debra Goldsholl

Goodrich Animation
442 Colfax
Clarendon Hills, 60514
708.325.8876
Diane Kenna

Grafx Inc.
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227.0385
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708.498.6330
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Instant Replay
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Cincinnati, OH 45206

IPA, The Editing House
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Maggie McGee

Kinetics
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644.2767
George Eastman

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822.0313
Richard Dobose

Lighthouse Productions
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Rolling Meadows, 60008
708.506.1414
Tamara Dick, Brian Pitstick

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222.0229
Horst Rohner

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Minneapolis, MN 54439-2225
612.835.4490

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321.0880
Michelle Gundic

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761.6620
Randy Connell

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944.1690
Don Hoeg

Post Pro
225 N. Michigan Ave., 60601
836.6050
Pat Quirk

Pyramid Teleproductions
6305 N. O'Connor Rd.
Suite 103 LB #6
Irving, TX 75039

Reelworks Animation Studio
318 Cedar Ave. S., Suite 300
Minneapolis, MN 55454
612.333.5063
Camille Benoit

Renaissance Video
130 S. Jefferson St., 60606
930.5000
Patrick Sweeney

Jim Rumple
110 W. Kinzie St., 60610
670.2001

Sinnott & Associates
676 N. LaSalle St., 60610
440.1875
Cynthia Neal

Spinning Logos
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274.3558
Michael Halleen

Startoons Animation
PO Box 1232
Homewood, 60430
708.335.3535
Chris McClenahan

Swell Pictures
233 E. Wacker Dr., 60601
649.9000
Dave Mueller

Telemation
100 S. Sangamon, 60607
421.4111
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421.0400
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855.1919
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470 E. Lockwood
St. Louis, MO 63119
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916 S. Wabash Ave., 60605
554.1234
Adam & Ryan Zoghlin

portions from SCREEN magazine, Sept. 2, 1991

ANIMATO!

#22

Hey! Pick up the nearest issue of *Animato!* #22, because it has a 5-page interview with Sally Cruikshank (*Face Like a Frog, Quasi at the Quackadero, Make Me Psychic*, and more). The interview is by Steve Segal, and talks about what has happened to her feature projects, her work doing titles for features, her attitude about her rock video work, & more!

This 56-page issue also has interviews with two Disney artists, Walt Peregoy & Kirk Wise; an article on censorship of animation news by Karl Cohen; a review of a book on Emile Cohl by Shamus Culhane; reviews of the two new Nickelodeon cartoons; info about animation on videodisc; a review of *Beauty & the Beast*, & more!

A 4-issue subscription of this volunteer-run magazine is $10 in the US ($15 overseas and other places), from Animato! PO Box 1240, Harvard Square, Cambridge MA 02238.

the RETURN of the board bios

JUICY GOSSIP! JUICY GOSSIP! JUICY GOSSIP!

Here's the rest of the biographical info for the remaining ASIFA/Central board members who weren't included in the Spring '92 edition of *Frame by Frame*.

Marie Cenkner

Currently the Treasurer of ASIFA/Central, Marie has been active with us "since the beginning." She is the co-owner, with ASIFA member Paul Jessel, of Animasaur Productions in Highland Park, where they use a variety of animation techniques - like foam-cast armatures, which you have all seen at some point, because they have done the "Helping Hand" character of Hamburger Helper commercials. Some of their foam-cast armatures are on display at the Chicago Children's Museum.

Bill Naras

is currently working in the Research Department of one of the nation's largest advertising companies. He has long had a not-so-secret passion for movies in general - and animation in particular. Having recently joined ASIFA/Central, he has offered to produce events designed to give the midwest chapter a higher profile, and ultimately increase membership. He is currently working with cartoonist Curtis L. Katz on two animation-related projects.

Marla Schweppe

is owner of Tornado Productions, a computer graphics & animation company in Evanston. She is a former instructor of Art & Technology at The School of the Art Institute of Chicago, and has also taught at Ohio State University, where she studied computer animation. She is the co-coordinator of SIGkids of Chicago, and she has produced a number of great computer animations.

Women Interests

Marge Brown & Jayne Pilling are writing a book on women animators. This book, which will include an A-Z directory along with a collection of articles submitted by YOU, focuses on personal art themes from independent women animators, exploring style, themes, process, medium, techniques, & lifestyles. Women interested in submitting their articles, contact TESC Marge Brown, Library 1302, Olympia WA 98505. ☎ (206) 866.6000x6767.

Broad Humor, The Art of Women Cartoonists, Past, Present, & Future is a catalogue of the current exhibit at the Cartoon Art Museum in San Francisco. Around 60 of the 91 works in the show are illustrated, and the text is quite informative. The catalog is 38 pages, nicely printed on heavy textured paper. If you are interested in this, you can buy it cheap for $6 + $1.50 s&h to: Cartoon Art Museum, 665 Third St, San Francisco CA 94107.

employment

If you have strong illustration/rendering skills and want to live in California, Steve Snyder needs a computer game artist. ☎ (415) 454.7007.

LucasFilm Games is an international developer and publisher of game software, and they are seeking traditional character animators to create & animate characters & effects for IBM-based computer games. Experience using DeluxePaint IV a plus. Please send résumé & copies of art samples (video or slides OK) to LucasFilm Games, Dept. SKT, PO Box 10307, San Rafael CA 94912.

GOOD LUCK

MEMBERSHIP in ASIFA Central

ASIFA, l'Association Internationale du Film d'Animation (the International Animated Film Association), is a unique organization dedicated to the artform of animation. With chapters in over 50 countries, ASIFA bridges the political and cultural barriers to encourage and promote animation to both industry professionals and the general public. ASIFA Central, the Midwest American Chapter, encourages the work of Midwestern animators by providing networking opportunities. Support animation in the Midwest and around the world by joining today!

☐ **LOCAL** - $20 per year
- Subscription to *Frame by Frame*, chapter newsletter
- Free admission to ASIFA-sponsored programs
- Discount admission to co-sponsored programs
- Local voting rights

☐ **PROFESSIONAL / INTERNATIONAL** - $35 per year
- All Local Membership benefits
- International membership and voting rights
- Discounts on international ASIFA festival admissions & entry fees
- Subscription to *ASIFA News*, international newsletter

☐ **CORPORATE SPONSOR** - $250 per year
- All Professional Membership benefits

☐ **STUDENT** - $10 per year
- All Local Membership benefits (see above)
  (you must provide proof of current enrollment)

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☐ NEW ☐ RENEWAL

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Please allow 30 days for processing.

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LATE Summer 1992 EDITION

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THE ART OF JOE BARBERA

Legendary Academy Award-winning Animator, Director and Studio Boss to Appear Here

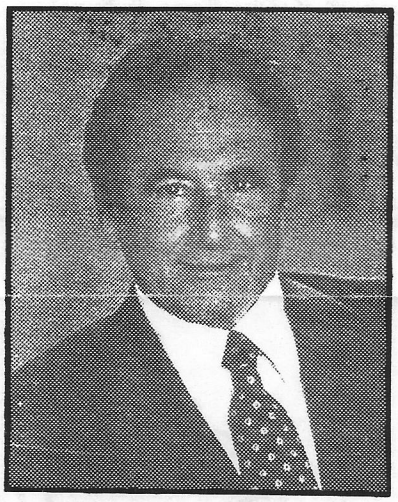
For more than sixty years, Mr. Joseph Barbera has been a doer. Now, after decades of animating, directing and producing, Barbera is now TALKING about his work with the classic Tom and Jerry cartoons, as well as his impact in the revolutionizing of the television animation with such shows as Huckleberry Hound, Yogi Bear, The Flintstones, The Jetsons, and many, many others.

His lecture will be held at Stay Tooned Animation Gallery's newest location in downtown Lake Forest at: Stay Tooned Animation Gallery, "The Arcade," 272 E. Deerpath, Lake Forest, IL, phone: (708) 234-3231.

Mr. Barbera will speak, answer questions, and provide free autographs for those in attendance. Admittance to the lecture is free. Doors open at 5:30, and the lecture is from 6-9 p.m.

Barbera, the son of Italian immigrants Vincent and Frances Barbera, showed early signs of artistic ability while attending Catholic grade school in Brooklyn. Recognizing his talent, the nuns kept him busy doing classroom art until his mother complained that the pretty pictures were taking precedence over his studies.

Joe tried to pursue a traditional career with New York's Irving Trust Company after attending New York University and the American Institute of Banking. However, the banking world lost an apathetic accountant when the inveterate doodler finally sold a drawing to "Collier's," which was then one of the nation's largest magazines.



Joe Barbera

Bouyed by this initial success, Barbera sent some of his better cartoons to Walt Disney, requesting a job. Disney replied, promising to interview him on his next trip to New York.

"He never did," Joe remembers. "And, in a way, I'm delighted he didn't. I probably would have become a devoted member of his staff, and still be with the Disney Studios today."

He subsequently joined Van Beuren Studio as a sketch artist (at a much lower salary than he had earned with Irving Trust), *(Continued on page 4)*

Page 7

Page 5

Page 4

92 SIGGRAPH '92 FREE

An Evening with Bill Kroyer & friends

Letter from the EDITOR

Dear Reader,

At the May 8th ASIFA/Central Board meeting, I offered to "throw" together this issue of the newsletter.

Needless to say, it ended up consuming quite a bit more time than I had expected it to take. My intention was to have this in the mail the first weekend in June.

Well, I'm getting this out about four days late, and for that I apologize. I also would like to comment about the format and type-style that I'm using in the newsletter.

This issue represents a couple of "firsts" for me. It's the first time I've had the pleasure (?) of editing "Frame By Frame." It's also the first time I've had a chance to use a new desktop publishing software package I've recently gotten.

The software (KeyPublish!) is similar to PageMaker, but unfortunately, I have yet to learn it completely, or work out the software and hardware problems. I learned that because of a computer memory problem, I was unable to print out any type size besides the one you're reading. I apologize for its small size, but there wasn't much I could do.

I did the best I could given the circumstances. I hope you'll understand.

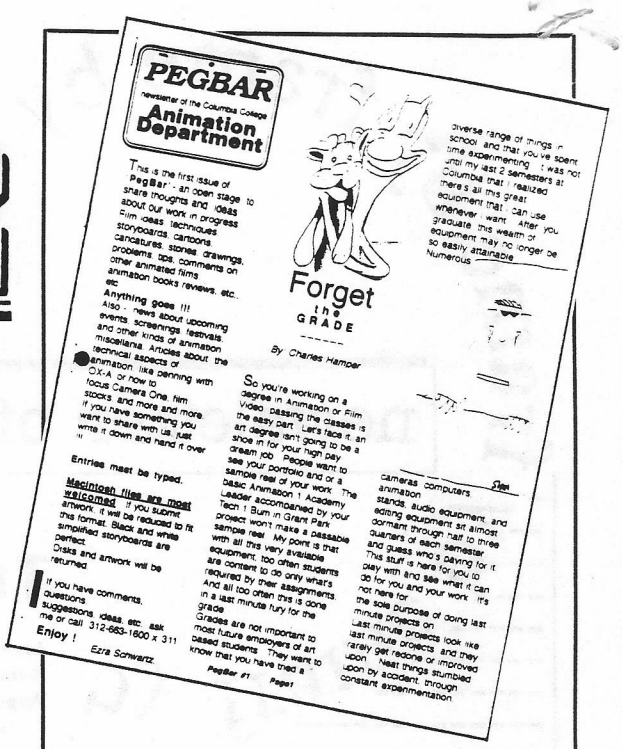
Please note the upcoming events and meetings. I believe that things are really beginning to move in ASIFA/Central. Get involved. If you can't make a meeting, give us a call, or drop a note.

Don't miss the Bill Kroyer and ASIFA East Awards programs. And there's still time to get involved with the Anijam. Do it.

And have a animated summer.

Bill Naras

Bill Naras, Editor du jour



PEGBAR

Newsletter of the Columbia College Animation Department

This is the first issue of PegBar ... an open stage to share thoughts and ideas about our work in progress. Film ideas, techniques, storyboards, cartoons, caricatures, stories, drawings, problems, tips, comments on other animated films, animation books / reviews, etc.

Anything goes !!!

Also ... news about upcoming events, screenings, festivals and other kinds of animation miscellania. Articles about the technical aspects of animation like panning with OX-A, or how to focus Camera One, film stocks, and more and more. If you have something you want to share with us, just write it down and hand it over.

Entries must be typed.

Macintosh files are most welcomed. If you submit artwork, it will be required to fit this format. Black and white, simplified storyboards are perfect.

Disks and artwork will be returned.

If you have comments, questions, suggestions, ideas, etc., ask me or call 312-663-1600 x 311.

Enjoy !

Ezra Schwartz

Pegbar #1 Page1

Forget the GRADE

By Charles Hamper

So you're working on a degree in Animation or Film Video, passing the classes is the easy part. Let's face it, an art degree isn't going to be a shoe in for your high pay, dream job. People want to see your portfolio and or a basic Animation 1 Academy Leader accompanied by your Tech 1 Burn in Grant Park project won't make a passable sample reel. My point is that with all this very evaluable equipment, too often students are content to do only what's required by their assignments. And all too often this is done in a last minute fury for the grade.

Grades are not important to most future employers of art based students. They want to know that you have tried a diverse range of things in school and that you've spent time experimenting. I was not until my last 2 semesters at Columbia that I realized there's all this great equipment that can use whenever I want. After you graduate this wealth of equipment may no longer be so easily attainable.

Numerous cameras, computers, animation stands, audio equipment, and editing equipment sit almost dormant through half to three quarters of each semester. This stuff is here for you to play with and see what it can do for you and your work. It's not here for the sole purpose of doing last minute projects on last minute projects look like rarely get redone or improved upon. Most things stumbled upon by accident, through constant experimentation.

"Pegbar," is a newsletter published by the students of Columbia College. See "News of Schools" on page 6.

Volunteer for ASIFA Central

Get Active!

FRAME BY FRAME is published by ASIFA/Central,
the Midwest chapter of
l'Association Internationale du Film d'Animation
(The International Animated Film Association)
Please send any correspondence to:
ASIFA/Central, 790 N. Milwaukee Avenue, Chicago IL 60622
ASIFA/Central is a not-for-profit corporation registered in the State of Illinios
to promote the art of animation through its programs.

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SPECIAL REPORT

ANIMATION

NORTH AMERICA

From Turner to NBC: A change of channels

By JAY BLICKSTEIN

FEATURES FOR THE NINETIES

STUDIOS MARCHING TO THE BEAT OF TOONS

By WILLIAM STEVENSON

INSIDE

Who's who in toons 50

Cartoons housing Canadians nominated 58

The June 1, 1992 issue of Variety featured an eight page special report on "Animation In North America." Articles included a "Who's Who In North American Toons. Weekly Variety, P.O. Box 710, Brewster NY 10509-0710. $129/1 year.

ASIFA/Central Chapter News

Student Teaches Students

Dan Scanlon has been teaching animation to grade school age children in workshops sponsored by the Grosse Ile Parks and Recreation Department in Grosse Ile, Michigan. The workshops were reported in a sizable article printed in the News-Herald Newspaper from that area.

Dan Scanlon

Scanlon has won at least 79 awards in local, national and international art competitions. Last year, he won "Best of Show" in the Michigan Student Film Festival, and hopes to pursue a career in the art field.

Motivated Michigan Member Miffed

Ted Bailey of Typecasters' Marketing Media was confused to see his company left out of earlier issues of "Frame By Frame." Rest assured ted, the ommission was an oversight, caused by some sort or human/computer glitch that blew away the file containing the information that was previously sent. We're sorry for any misunderstanding. Here's the info en toto.

Typecasters Marketing Media, Ltd. is a group of multisensory artisans serving the human and corporate imagination through a skillful blending of technology and art. TMM began pioneering "practical multimedia" in 1985 with the introduction of TypeF/X™ electronic publishing services.

Two years later TMM shattered the barrier to affordable, high-quality computer graphic optical services with the announcement of FilmF/X™ and Image™ digital image manipulation services. Early in 1989, after 18 months of research and development, TMM announced demograF/X™ interactive computer and video animation services and AudioF/X™ digital audio manipulation services. In short, TMM does electronic publishing, 35mm slide work, video animation, image retouching, digital audio, work with interactive kiosks, photo cards and labels, and media and format conversions.

At the individual level, they have introduced such innovative products as the Visume™ (animated video resume), and CardToons™ (animated video greeting cards). Commercially for the mass market, they produce multimedia storybooks on CD-ROM for the Apple Macintosh, MS-Windows, and CD-I platforms. Currently available is the Electronic Library of Art, Sleeping Beauty, and the interactive guide to the Battle at Gettysburg. Their largest single video project was a total of over 75 minutes of animated multi-lingual shorts for Whirlpool's World Leadership Conference in Washington D.C. Another bi-lingual video project for the joint Russian poliburo/US FAA received a standing ovation at the Russian embassy in England. They are currently competing for the logo development, design and animation services for a new NASA geo-synchronous satellite and uniquely submitted the designs as computer-generated video animations.

Currently commissioned CD-ROM projects include: "The Whitehorse Child," by Greg Baer (completion in June 1992), "Beauty and the Beast," and the interactive guide to Antietam (completion in September, 1992). Current video projects include three minutes of animation of various cave dwellers/families/animals as well as situations for a Dog Training project (bid against Classic Animation and Bajus Film -- completed May, 1992), and "Building Fences" video animation (completed in May, 1992). Current interactive projects for the educational market appear to be one of their largest undertakings, containing almost 2,000 vocabulary and comprehension lessons for grades 2 through 10, and covering over 8,400 core vocabulary words.

The following is a partial list of clients with whom TMM has had the opportunity to work: Amway, Applied Technology Center, Apple Computer/Manufacturer Headquarters, Architectural Synthesis, Inc., Better Business Bureau, Butterworth Hospital/Media Center, CenterCore Furniture, Crystal Video, Colby Place Productions, Comptons/Multimedia Group, Diesel Technologies, Dow Chemical, DuPont, Eagle Ottawa Leather, Eclat Information Systems, EPIC, Erkfitz & Associates, Frank's Nursery and Crafts, Freis & Associates, Gantos, G.E. Lighting Systems, Girardin Sportswear, Goodrich Broadcasting, Gospel Films, Grand Rapids Chamber of Commerce, Haworth Furniture, Herman Miller Furniture, Hydroflo, IBM Computer, ITVA (International Television Association), J.A. Francis & Associates, Johnson & Dean, Learning Unlimited, Lightolier, Little Caesars Pizza, Locke Group, MEGA (Muskgegon Economic Growth Alliance), NEC Technologies, Norman Payne Advertising, Northern Automotive, Rikk David Productions, RTL Advertising, Russain Politburo, Sealed Power, Sefton Associates Advertising, Sony, Sound Off, Inc., Steelcase Furniture, Steele Productions, Strategic Marketing Group Advertising, Studio 28/Jack Loeks Theatres, Sysco Frostpack, Tandy, Trendway Furniture, Upjohn, U.S. Department of Agriculture, U.S. Gypsum, U.S. Trailer, WODJ/107.3-FM, Wondergem Lukens Advertising, Westinghouse Furniture, Whirlpool Corporation, WXMT/TV-17 (Fox Network Affilate)

TMM is located at: 6161 28th SE, Grand Rapids MI 49546, Phone: (616) 940-1041, FAX: (616) 940-1832

(Boy, are you guys busy! I hope that covers it, Ted. --Ed.)

She's Got a Demo

Gale Freeman, a Chicago-area voice-over, and character voice performer, has recently updated her demo tape. Gale's tagline is "A handful of characters... and straight voices, too." Besides doing character voices and voice-overs, she is also an on-camera spokesperson. Anyone interested in hearing Gale's vocal talents should give her a call at (708) 866-8412.

Two Texas Tidbits

Member Tim Hodge of Willming Reams Animation, Inc. in San Antonio, reports that last fall they installed an SGI workstation with Wavefront® software, and it opened up a lot of possibilities for them. In addition to flying logos, et al, they are incorporating computer animation with cel animation. Tim says, "So far the results have been very exciting."

Tim is also working on a personal project that combines cel animation with computer generated backgrounds. The film was actually started some time ago using borrowed time on an IMI. He hopes to have the production completed in time for Ottawa '92.

Tim further relates that in Texas, Peeler-Rose Productions in Dallas continues to work with Bobby Goldsboro on a series of children's videos. These are original stories written by Goldsboro, and it is interesting to note that they have gone to electronic ink and paint for these projects.

Two Animation Galleries Open

Animation Plus! Gallery™

ASIFA/Central Coporate Sponsors Open New Outlets

Animation art lovers will be happy to learn of the opening of two new Chicago area galleries.

Animation Plus! Gallery has announced the opening of it's newest outlet located at Port Clinton Square in Highland Park. This contemporary gallery is completely new and designed to be the ultimate one in the country. More information can be obtained by calling (800) 866-2781.

STAY TOONED Gallery

Stay Tooned Animation Gallery has opened it's newest location in downtown Lake Forest in "The Arcade" at 272 E. Deerpath. Their phone number is (708) 234-3231.

event! MEMBERS ONLY.

Members ONLY Event

Bill Kroyer, animation director of such films as "Tron," "Technological Threat," and the recent animated feature film, "Ferngully: The Last Rainforest," will be in Chicago for the SIGGRAPH '92 conference in July.

Mr. Kroyer has agreed to meet with ASIFA/Central members at the Animation Plus! Gallery at 790 N. Milwaukee in Chicago, beginning at 6:30 p.m. on Sunday, July 26th.

He has promised to show animation clips and discuss his animation experiences -- only if he gets some Chicago-style deep-dish pizza (sorry, no thin crust, thank you very much).

This event is open to current members only. If you need to renew your membership, do it now.

BARBERA

(Continued from page one)

and later worked as an animator for Terrytoons. Quickly mastering the art of animation, he moved to Hollywood, where he found a job in the animation department of MGM Studios.

In June, 1937, Barbera met William Hanna, who had also recently joined the MGM staff. Their creative partcrship began a few months later when MGM brought them together to produce a single, six-minute animated short. Barbera's comic inventiveness, storytelling sense and skilled draftsmanship meshed perfectly with Hanna's precise understanding of comic tempo.

The pair's first collaboration was titled "Puss Gets the Boot." To test the graphic development of the cartoon, the young producers invented the pose reel, a series of drawings photographed to give the illusion of movement.

Throughout the next two decades, Joe and Bill shared one office, seated at desks facing each other, while working on "Tom and Jerry." During that time, they were honored with seven Academy Awards for their famed cat-and-mouse team, and won more acclaim for making cartoon characters dance with Gene Kelly in the motion pictures "Anchors Aweigh" and "Invitation to the Dance."

All the audience appeal and awards were of no consequence when MGM, badly hurt by the growing competition of television, closed its entire animation department. Finding themselves unemployed, Barbera and Hanna decided it was time to jump on the television bandwagon and begin making cartoons directly for the small screen.

The pair were stunned by the budget for their first television project: $2800 for a five-minute short ("Ruff and Reddy"). It was a major departure from their "Tom and Jerry" days, when MGM allotted a minimum of $50,000 per cartoon. Joe and Bill met the challenge by creating a whole new arena of "limited" or "planned" animation that required fewer drawings, but kept audiences laughing.

The pressure of pioneering brought out the best of the team's talents. After a quarter of a century of using just two non-speaking characters, they envisioned a whole galaxy of characters, each with a distinctive look and lingo.

Paving the way was Huckleberry Hound, star of television's first all-animation series, a half-hour syndicated program that also introduced Yogi Bear. This hit was followed by several more syndicated sensations ("Quick Draw McGraw," "Augie Doggie and Doggy Daddy," "Snooper and Blabber," among others), leading up to the studio's next breakthrough: the first prime-time cartoon show. A sitcom with a prehistoric setting, "The Flintstones," was also the first animated program with half-hour storylines.

Establishing a "beachhead" in the evening hours, the studio quickly followed with more prime-time shows ("The Jetsons," "Top Cat," and "Johnny Quest"), as "The Flintstones" continued its run for an unprecedented six years on the nighttime network schedule.

But it was Saturday morning, the time period that evolved during the '60s into the exclusive province of children's programming, that truly brought Barbera and Hanna into their own. They have been the top suppliers of Saturday morning shows for more than three decades, some years producing as much as 70% of the programs on the combined network schedules.

The artistry of this creative duo has not, however, been limited to animated television series. Among the many live-action telefilms and specials to their credit is the Emmy Award-winning drama, "The Gathering." They have also produced several successful animated features, among them "Charlotte's Web." a musical based on E.B. White's classic; "Heidi's Song," inspired by Johanna Spyri's famed children's book, and a Jetsons feature motion picture, "Jetsons: The Movie," released by Universal Pictures in 1990.

Seizing the opportunity created by the opening of new markets, Barbera has also fulfilled a lifelong dream by creating a series of Bible stories directly for home video. This award-winning collection, "The Greatest Adventure: Stories from the Bible," has set record sales for original children's videos and origninal animated videos since its initial release in 1986.

Hanna-Barbera was sold to Taft Broadcasting in 1967. In 1988, Taft was acquired by and became a division of Great American Broadcasting Company. In December of 1991, Hanna-Barbera was agian sold, this time to Ted Turner's TBS. David Kirschner, who says he was raised on Hanna-Barbera cartoons, now heads the firm as president and chief executive officer. The original partners remain actively involved with the studio and with the parent company.

Being such a fountainhead of characters, storylines and gags would seem likely to exhaust anyone, but the energetic Barbera has still found time to involve the studio in a wide range if public affairs programs aimed at helping children and their families. These include a public awareness campaign for Shriners Hospitals for Crippled Children; A "Laugh Room" project to entertain children at Harbor-UCLA Medical Center in Long Beach; A national seat belt safety campaign featuring "The Flintstones;" and an Earthquake Preparedness Program featuring Yogi Bear. Yogi is also the official "spokesbear" for D.A.R.E. -- Drug Abuse Resistance Education.

Barbera, who lives in Studio City with his wife Sheila, has three Children -- Jayne, a production executive; Neal, a writer/producer; and Lynn, married to a producer and a mother of two.

Things To Come?

Programming Committee Meets; Will Meet

The ASIFA/Central Programming Committee met on April 12, and discussed the upcoming slate of events and potential programs. See the ASIFA/Central Calendar on the back page for events and meetings. Here's what was discussed at the April meeting:

Members Dan Cascardo and Jim Richardson gave a brief report on the status of the ASIFA/Central Anijam Project. Holding a fund-raiser was suggested. The first Anijam Committee meeting will be held on June 10, 1992.

During a brainstorming session, numerous ideas were batted around by the persons at the meeting (namely, William Borg, Dan Cascardo, David Daruszka, Byron Grush, Mary Haynes, Stan Hughes, Curtis Katz, Tim Kinnard, Len Kohl, Joe Menalth, Bill Naras, Jim Richardson, Mike Riley, and Erik Sherman). Here are the ideas in no particular order:

* Trickfilm '95 -- a major film fest to be held possibly at the Film Center of the Art Institute of Chicago.

* Sci-Fi Animation Program

* Festival Weekends for out-of-town members.

* Cable TV "Animathon" -- a fundraiser/information program.

* A program of classic animation made during or about WWII.

* A Members Work Showcase

* Directors Series -- Classic cartoons by selected directors (e.g. Fleischer, Jones, Freleng, etc.)

* Student Film/Video Fest

* Tours of local studios/facilities.

* Paul Jessel Puppet Animation "Revisited."

* Group Activities such as group tickets to animation programs at local theatres.

* Co-sponsored events such as ASIFIA International Programs (visiting animators, traveling reels), or programs sponsored by Facets, the Film Center, Randolph Street Gallery, Stay Tooned Gallery, etc.

* Animation "sub-culture" shows (e.g. Japanese animation, Lord of the Rings marathon, etc.)

* Really Rotten Animation Show

* Workshops for: techniques and technicals aspects of animation; Grants and funding; equipment.

* A possible informal name change for ASIFA/Central.

The next meeting of the Programming Committee will be held on June 14, 1992, at 2:00 p.m. at the Animation Plus! Gallery at 790 N. Milwaukee, in Chicago.

All members are encouraged to attend or write to the Programming Committee with their thoughts, suggestions and input.

We're Looking For A Few Good Educators

Student Membership Coordinators Needed

ASIFA/Central is looking for people from the education community who would like to act as Student Membership Coordinators for their institution. The Student Membership Coordinator will be the liason between the ASIFA/Central Membership Commmittee and the members or prospective members from schools in your area.

Membership to ASIFA is open to anyone with a strong interest in the field of animation. It is NOT necessary to teach or study animation to be the coordinator at your school.

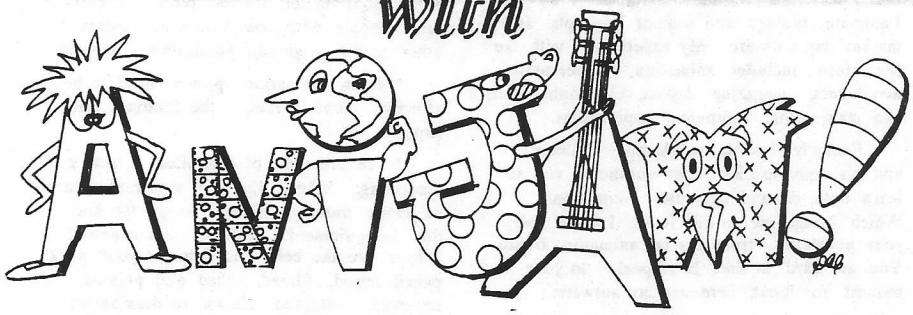
Besides making students aware of ASIFA, coordinators could serve an active role in some special projects the group is planning. These might include an annual student animation screening, a video tape compliation of student works, or a special section of the newsletter to heighten awareness of activities at other schools.

Student membership carries with it all the privileges of a local membership: free admission to ASIFA programs, reduced admission to co-sponsored events, and a year-long subscrption to "Frame-By-Frame," ASIFA/Central's newsletter.

Please consider acting as Student Membership Coordinator -- or pass this info along to someone who may be interested.

This is an invitation to

with



Jammin' with ASIFA/Central

An Invitation to Animation

The Anijam Committee has scheduled two meetings for the month of June.

The first meeting will be held Wednesday, June 10, 1992, starting at 6:00 p.m. at the Cascardo Art and Design Studio, located at 217 W. Huron, Suite C, Chicago IL 60610.

The second meeting will be on June 24, 1992, at the same location and time.

Just in case you don't know what an "anijam" is: It's when a group of animators make individual short films (15-30 seconds in length) with a common theme, and then the shorts are edited together into one fantastic film!

According to member Jim Richardson, "It's time that ASIFA/Central produced an Anijam that would showcase the talented animators that make up its membership. This project would also provide an opportunity for non-animators who might be interested in helping the animators complete the Anijam segments -- like the exciting and necessary tasks of inking and painting cels."

The theme of the Anijam would be: Saving Planet Earth. All prospective participants would first storyboard a 15-30 second animated short dealing with the theme. Participation would be limited to ASIFA/Central members who would closely coordinate their efforts with other participants through regular meetings or fax/phone contact. A small participation fee may be necessary to help finance the Anijam's production and post-production costs.

For more information contact Jim Richardson (312) 728-2241, or Dan Cascardo (312) 335-8262. Both numbers are for FAX and phone. If you are unable to make the meetings, and want to be involved with the production, please call or write.

news of schools

written by: Byron Grush

Columbia College Students Publish Animation Department Newsletter

Ezra Schwartz, a student of animation at Chicago's Columbia College has published the premier issue of "Pegbar." According to Ezra, "Anything goes!!!" in the newsletter.

The first issue had a story about the importance of doing quality work, compared to work that is simply good enough to get a passing grade in animation classes. There was also an article about the growing Computer Graphics department at Columbia, and another about the on-going projects of a student at the school. Also included were storyboards, sketches, and model sheets for proposed characters.

Comments, questions, suggestions, and submissions are welcome. Columbia College is located at 600 S. Michigan Avenue, Chicago IL 60605. (312) 663-1600 x311. Good luck, guys! We're looking forward to the next issue.

University of Wisconsin-Madison

Bill McGraw, a senior at the University of Wisconsin, sent us a few comments and ideas recently (see "Letters"). The University will offer a course in animation for Fall of 1992. Bill is an advisor to one of the professors. They are looking for used animation equipment such as disks, pencil test equipment and instructional materials.

Northern Illinois University School of Art

Animation is integrated into much of the Electronic Media and Media Arts program in the School of Art at NIU. While the program is broad and touches upon film, video, computer imaging, desktop publishing and presentation graphics, one of the "basics" of time-art design is seen to be animation.

Faculty in the Media Arts alternative include Mary Beams, Byron Grush, Frank Kulesa and Norman Magden. Animation ideas are explored with Hypercard and turbo Pascal programming, as well as through "classic" hand-drawing techniques and a taste of 3-D modeling, and animation with AutoDesk Animator and AutoDesk 3D Studio.

Advanced undergraduate and graduate students have been experimenting with single-frame video as an alternative to film based animation. Interested persons should contact Mary or Byron at (815) 753-0291, or write c/o The School of Art, Northern Illinois University, DeKalb IL 60115

LETTERS

To: ASIFA/Central

Enclosed you will find my student membership. I am a senior at the University of Wisconsin-Madison. My major is Art and my goal is to get a job in cel and/or computer animation. Other goals may be to get my Master's degree in Educational Technology or teach animation.

I am also a graphic artist employed by the university. I am a student of animation and have been tutored by a professional cel animator. I also create interactive instructional materials for the Macintosh computer. I animate biology and science concepts and market my software. My experience with the Macintosh includes animation, Hypermedia, newsletters, magazine layout, electronic mail, and many other computer applications.

Recently I wrote to Shamus Culhane, and his reply to one of my questions was to learn both cel and computer animation. Which brings me to this letter. I found (sic) your newsletter from my cel animator friend. You are hard to find. In response to your request for input, here are my answers:

* The University of Wisconsin-Madison will offer a course in animation for the fall of 1992. I am advisor to one of the professors. He wants to know where we can get used animation equipment such as animation disks, pencil test equipment and instruction materials. In short, you need to respond to student needs, instructional materials and placement (job) networking.

* Students need advice, help in techniques, and a platform to exhibit their creations. You need to organize students (high school and college). You need to organize the campuses.

* You need to hold local animation seminars, instruction and exhibits.

* The American Animation Institute holds classes in animation in Los Angeles. Most of us cannot go to Los Angeles or Chicago to attend these important lessons. Why can't these meetings be videotaped and rented to us????????

* You need to communicate more effectively with people like me looking for contacts in the cel and computer industry.

* You need local competitions in cel and computer animation in high school and college to stimulate creative stories, ideas and concepts.

* You need to include all the animation mediums (cel, computer, clay, beans and cut-outs) with the different markets (TV, theater, instructional materials, corporate promotions, education, commercials and children's workshops).

* Animation may be a big business now, but without better stories, plots and creative ideas people will grow bored and switch to other media -- get the youngsters involved.

* When animation proves itself to be an effective money-maker, the funding will happen.

* The creation of a detailed directory describing: Who's who and a current address or phone number; Where to get the best deal in equipment, services, and supplies; Where are the best places to get your work pencil tested, filmed, inked and painted, reviewed, critiqued, shown or distributed; Who to talk to about technical concerns; Current openings in animation, or who to call; Videotapes on the techniques of cel and computer animation; Videotapes exhibiting the work of other animators; Videotapes of more frequent meetings; A service bureau to help students who do not have adequate resources to compete with animators with better resources; Better use of cable access and PBS TV stations to show different animation creations (cel or computer); More midwest contacts, educational, computer animation, and how-to emphasis.

The problem that most effects (sic) me as a student is the lack of effective instructional materials. Cel animation seems that (sic) have more materials than computer animation. The areas that need help seem to be 3-D computer animation, perspective, color rendering and drawing with a mouse.

Your organization can dramatically increase it's membership, resources and effectiveness if you address the issues I have outlined. I know of 20-50 people on campus who would gladly support a group of people that would help them with animation problems. In Wisconsin, there are many students who need timely advise! (sic)

Thanks for your attention.

If you need help in animation using Macintosh computer software (Macromind Director, AnimationWorks and Hypercard) or Amiga software (Walt Disney Studio, Deluxe Video or Image), let me know.

If you need articles on the use of computers and animation in education, I can be of some assistance.

If you need help with your newsletter, let me know.

Bill McGraw, Windsor WI

Whew! What a letter! Nearly all of the issues you mentioned are interests of ASIFA/Central, its board, and its membership. Also, you can be sure that at one time or another, nearly every other member has wished that ASIFA would do even more.

The problems and issues you mentioned are real, and many have been addressed by ASIFA through our participation in the Children's Museum animation workshops, the University Outreach Program, and the newsletter. Unfortunately, it would be very difficult to address some of the items on your "wish list" simply because of the logistics involved.

ASIFA/Central is a small, not-for-profit organization run by a handful of dedicated volunteers. Many are working in animation, but many, like myself, aren't. We just love animation.

We're glad you've discovered ASIFA, and hope you'll continue to be a member long after you've become a successful animator. Thanks for your offer to help. How about getting those 20-50 friends of yours to join? That would be a great start.

Here's another idea. A few members of the Programming Committe have voiced their desire to try and schedule programs outside of the Chicago area. Is the University of Wisconsin-Madison a possible site? Let us know. Again, thanks for the letter. --Ed. P.S. Board member Byron Grush's tip about drawing with a mouse is to "Dip its tail in ink."

ASIFA East 1992 Awards Program

event!

Friday, August 7, 1992 -- 7:00 p.m Columbia College, 600 S. Michigan Avenue, Chicago

There will be a special, one-night presentation of the ASIFA East 1992 Awards Reel showing the very best in student productions, and the best in Professional animation in the areas of sound, concept, design, animation and direction.

The reel also has winners of the special awards categories of "Best Under Two Minutes," "Best Over Two Minutes," the Charles Samu Award and the Coe Film Award.

Admission is free, but seating is limited.

See SIGGRAPH

Use Complimentary Form Below For FREE Registration For Exhibits ONLY

The 19th Annual International Conference on Computer Graphics and Interactive Techniques is going to be held in Chicago, July 26-31, 1992. The conference, sponsored by the Special Interest Group in computer GRAPHics (SIGGRAPH) promises give exciting opportunities to network and exchange ideas.

SIGGRAPH is the leading forum for the presentation and publication of scholarly papers on computer graphics. Its annual conference has a long-standing reputation as the marketplace for computer graphics hardware, software, and systems.

The conference attracts as many as 25,000 participants from around the world, and you can be part of it all.

Just pre-register using the complimentary Registration form reproduced below. With this you gain admission to the Exhibits area only. If you are interested in participating in the seminars offered, or need more information, contact: ACM SIGGRAPH '92, P.O. Box 95316, Chicago IL 60694-5316, USA, Phone: (312) 321-6830, FAX: (312) 321-6876

Film/Video Seminars

Chicago Filmmakers, 1229 W. Belmont, Chicago IL 60657, Phone: (312) 281-8788 (Membership:$25/Student or senior:$15)

* Introduction to Screenwriting, Tuesday evenings, 6:30-9:30, July 7 - August 25, $170

* The Screenwriter as Storyteller, June 24 & June 28, $300

* CP-16 Camera Seminar, Dates:TBA, $20

* Budgeting Workshop, Sunday, August 30, 11 a.m - 5 p.m, $40

* Introduction to Filmmaking, Dates:TBA, suggested ages: 14-18, Fee: $290

The Center for New Television, 1440 N. Dayton Street, Chicago IL 60622, (312) 951-6868 (Individual Membership:$25-$60)

* Introduction to Video Production, June 13, 15, & 20, 6:30-9:30 p.m., $105

* The Video Signal, July 28, 6:30-9:30 p.m., $20

* Introduction to Videotape Editing, June 30, July 1, 6 & 8, 6:30 - 9:30 p.m., $110

* Intermediate Editing, June 12, 18, 23, 25, & 30, 6:30-9:30 p.m., $225

* Introduction to On-Line Editing, July 11, 18, 25 & August 1, 10 a.m. - 4 p.m., $450

* The Art of Editing Seminar, June 22, 6:30-9:30 p.m., $55

* Introduction to the Amiga Toaster, July 8, 6:30-9:30 p.m. $25

* Preparing Video Documentation for Time Arts Grants, July 14, 6:30-9:30 p.m., $40

* Self Distribution: Getting Your Work Out There, July 21, 6:30-9:30 p.m., $55

* Merchandising to Raise Money For Your Film or Video, June 25, 7:30 p.m., $5 (What a deal!)

University of Wisconsin-Madison/ Extension Communication Programs,

222 Lowell Hall, 610 Langdon Street, Madison WI 53703, (608) 262-6130

* Video Production: The Basics, June 15-17, 9:00 a.m.-5:00 p.m., $225

* Pre-Production & Scripting, June 18-19, 9:00 a.m.-5:00 p.m., $175

* Advanced Video Production, June 22-24, 9:00 a.m.-5:00 p.m., $225

* Video Editing, June 25-26, 9:00 a.m.-5:00 p.m., $175

Sony Institute of Applied Video Technology Workshops,

2021 N. Western Avenue, P.O. Box 29906, Hollywood CA 90029, (213) 462-1987

Sony has scheduled nearly 50 workshops across June through September. Most will take place in California, New Mexico, or

(See SEMINARS page 10)

SIGGRAPH '92 **Exhibition-Only** Complimentary Registration

Save the $25 on-site registration fee. Complete this card to receive complimentary registration to the SIGGRAPH '92 exhibition, including registration to all the events listed below. **After Tuesday, July 7, exhibition-only registration will cost $25 on site.**

Exhibition Hours

Tuesday, July 28	10:00am–6:00pm
Wednesday, July 29	10:00am–6:00pm
Thursday, July 30	10:00am–3:30pm

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Leave one space between words. Abbreviate where necessary. Your badge will read exactly as indicated. Do not use pencil as faxed copies are illegible.

3 Mail before Tuesday, July 7
Free registration ends July 7. Your badge will be mailed to you if you return this card by July 7.

Festivals!

Film Festivals: Part Nine

By David Ehrlich

This is the final festivals column for the year. As I shall list a number of festivals with deadlines through the next newsletter in September, some of the information, such as exact dates and entry fees, is necessarily approximate.

Denver International Film Festival (October 8-15)

This feature film festival has been growing rapidly in the last few years, and it usually boasts the premieres of a number of American independent productions. It traditionally pairs 5-7 animated shorts with features and the director, Ron Henderson, is appreciative of American animation. Send films or video copies between June 1st and August 15th. No fee. DIFF, 999 18th Street, Suite 247, Denver CO 80202, Phone: (303) 298-8223.

Hawaii International Film Festival (Early December)

This feature film festival, run by the people at the East-West Center in Honolulu, specializes in feature and short films that encourage understanding and friendship between the peoples of North America and Asia and the Pacific Rim. Most of the films are by Asians or by Americans about Asians, but there are exceptions. Bill Plymton's "25 Ways To Quit Smoking," which screened there last year, has nothing to do with Asia. It's just a good film. Films selected for the festival then tour theatres throughout the islands, with no admission charged. The entire event is impeccably run by director, Jeanette Paulson. Deadline is early June, but they will screen films and tapes through early July. No entry fee. HIFF, East West Center, 1777 East-West Road, Honolulu HI 96848, Phone: (808) 944-7666.

Mill Valley Film Festival and Video-Fest (October 9-15)

This is another up-and-coming feature film festival that has become enamored with the pairing of animated shorts with its features. The ASIFA/San Francisco people have been helping with the festival with the selection and promotion of the animated shorts. No entry fee, and deadline is June 30th. MVFFV, 80 Lomita Drive, Suite 20, Mill Valley CA 94941, Phone: (415) 383-5256.

New York Film Festival (September 25-October 11)

The king of the American film festivals, selection of your animated short here brings elite press screenings, a black-time party and the Linclon Center show, itself. Entry mid-July, with no entry fee except return UPS charges. NYFF, Film Society of Linclon Center, 140 W. 65th Street, New York NY 10023, Phone: (212) 877-1800)

Telluride Film Festival (September 4-7)

Though this event is much smaller than New York, in my opinion it's the best in the country. Held in a beautiful ski resort in a glacial valley surrounded by mountain peaks, this festival draws the American premieres of the finest films of the year, along with their directors and stars. EVERYONE waits on line to enter the theatres for each show, so you might well end up standing behind Jane Fonda or Roman Polanski and striking up a conversation about the film you had just seen. This is the ONLY festival in which directors of animated shorts are treated with as much honor and courtesy as the directors of features, and you'll love the audience feedback to your work. They accept 5-7 animated shorts each year. Entry deadline is August 1st, but the sooner they see your work, the better your chances of selection. There is now an entry fee, and you should call or write first: TFF, National Film Preserve, Box B1156, Hanover, NH 03755, Phone: (603) 643-1255.

Zagreb '92 (June 22-26)

I don't have a concrete update for you on Zagreb, but I am printing a letter I received from Zagreb '92s director, Josko Marusic:

"I would like to inform you that our preparations for ZAGREB 92 are in full swing. Naturally, due to difficult circumstances in our country, the final outcome of our strife is still uncertain. We are receiving letters of support from all over the world, but from time to time we hear from people who wonder whether it makes sense to organize a festival in a country devastated by war, in a country still in war.

Here are the answers to their questions:

We decided that ZAGREB 92 should take place not because we are turning a blind eye to everything happening in our country, but precisely because we see it all too well. War does not change into peace like night to day. Our fight for civilized and human life will not be won by our nice wishes. This war happened bacause we did not manage to span the gap between beauty and hatred, a dream of bright future and fear of the dark.

Our festival, just like our animated film, grew like a flower watered by our wishes and desires for a better life. Now is the time of awakening and facing up to the facts, now is the time of growing up and maturing. This is our harsh reality. Children's dreams and naivety are far behind us. We have to face the truth like grown men and women.

Dear friend, we feel that our relation to ZAGREB 92 is the measure of our success in everything that led us while we spent time together, worked together, and judged animated films together for these twenty years. I dare say that if our festival fails, ASIFA will suffer. The success of our festival is the success of ASIFA, realization of all our efforts, realization of dreams of hundreds of artists who offer understanding hands through art "frame by frame." If our festival fails, the animation movement will fall apart into numberless individual attempts, and ASIFA will become a formal organization void of purpose and soul.

Therefore, please help us! Write, call us, give us support, help us to organize this important event. We can organize the festival by ourselves, but we believe that both we and you need this festival. Millions of people, our friends are still waiting in the darkness of cultural prehistory, they will need our helping hand as well. We are just about to come out of darkness, help us, help yourself, too.

We are about to organize Coatian ASIFA. We will keep you informed of our actions. I hope we shall meet in Zagreb in June.

You Have been Solicited

Society for Animation Studies Calls for Papers

The fourth annual Society for Animation Studies Conference will be held October 23-25, on the campus of the California Institute of the Arts, near Los Angeles.

Featured events of the conference will include a special panel discussion uniting many of the original U.P.A. animators. Select U.P.A. masterpieces will be screened as well. Other events at the conference will be guest appearances of Disney animators from the golden age, and special screenings of independent works of animation.

Persons interested in proposing papers on topics to be presented at the conference are encouraged to subit an outline or rough draft no later than July 11, 1992. Papers are being solicited on the following topics:

* U.P.A. and related issues such as stylization, designed movement, and the influnce of U.P.A. around the world.

* Animation pioneers such as Charlie Bowers, Reiniger, Starevitch, etc. Cohl, McCay and Messmer have been done.

* Historical Methodology: What are viable approaches and tools for research and reportage? When has enough been said?

* Definitions of Animation: Are digital simulations of live action really animation? How about optically-printed live-action footage that looks unreal or impossible? Flipbooks?

* Eastern European Masters: Next to U.P.A., this is one of the most neglected areas of animation critisism. Animators such as, Witold Giersz, Jiri Trnka, Jan Lenica, Priit Parn, Yur Norstein, Walerian Borowczyk, etc.

* Women Animators and Women's Issues in Animation.

(see TOPICS on page 10)

Regarding Stuttgart Festivals!

Some personal observations from John Schnall on the Stuttgart '92 Festival

On the surface, the Stuttgart Trick-film Festival appears to be run by Professor Albrecht Ade, a dignified older gentleman prone to formalities and speeches. Most attending Stuttgart this year know the truth however -- this festival is driven by two young, crazed animation fanatics named Otto Alder and Thomas Basgier. They've been stalking all the animation festivals, luring animators in from around the world with their friendly presence, chasing hard to find films from across the globe. Their maniacal drive has resulted in one of the most intensive and concentrated film festivals around.

Reflecting the current interest in animation from what was once the Soviet Union, the Stuttgart festival offered four "information" programs of recent Soviet films. Not content to stop there, the fesival screened retrospectives of Garri Bardin, Youri Norstein, jury member Alexander Tartarsky, Moscow's Pilot Flims from the Ukraine -- and then there were the student shows, the Mongolian show, the Starewitch programs, the Swiss retrospective, and the "night" programs which BEGAN at 1:00 a.m!

Like I said, intensive.

There were so many programs that one usually had to choose between seeing yet another film showing and such luxuries as a night's sleep or a real meal. However, whenever I opted for bags under my eyes and a growl in my stomach, I was not dissappointed. The programs were crammed with beautiful films I'll probably never find anywhere else. Thank you, Otto and Thomas!

In addition to all the films, there were some other very unusual performances. I missed a reading -- in German -- of Bruno Schult's "Street of Crocodiles," presented with the Quay Brother's film, but I did catch Priit Pyarn's performance art piece entitled "The Death of Dark Animation in Eastern Europe." While a D.J. played two turntables and a sampling keyboard, Priit, dressed in a white jumpsuit, scrawled a black smudge on a white wall for hours. He bagan at midnight, and was going strong when I left around 3:30 a.m. Hell, he'd probably still be there if they'd let him.

Priit Pyarn became one of the most intriguing characters at Stuttgart. His film, "Hotel E," which won an award in the very competitive competition (about forty films made it into competition this year), was a look at the new Europe and a particularly ascerbic satire of American capitalist ideals. Yet there Priit was -- selling T-shirts of his character, wheeling and dealing. He'll clearly survive his country's transition sucessfully.

Of all the international festivals I've attended, Stuttgart gave me the strongest feeling of communication between people from truly diverse cultures. Thomas and Otto's influence again -- bringing in the world animation community.

An impromptu band played at an ASIFA party. People joined in at will. At times, no two members were from the same country.

I finally met Sergei Ainutdinow, a Russian animator whose film, "Amentia," is remarkably similar to my own film, "Grim." Although "Grim" was not shown at Stuttgart, the incredibly helpful festival staff arranged a private, impromptu screening for Sergei. Alas, we couldn't speak each other's language, but I feel as if we had communicated.

Piotr Dumala, whose beautiful new film "Franz Kafka" received an honorable mention, had a poetic way to describe the forces which united the two films, but the poetry had to be cut short. Piotr had to rush off to catch another film show. Too much to do -- too little time.

My one complaint about Stuttgart's programming is that quite a few films were shown in two or three different programs. It was frustrating to be seeing a film a second time in one day while knowing I was missing something in another theatre.

Mid-way through the festival, Otto and Thomas announced their decision to resign from the fesival staff. They feel there is insufficient funding for them to do their jobs effectively. Their announcement was met with a huge protest from the animation community. Petitions were circulated, the daily festival bulletin was filled with pleas to reconsider -- but their minds seem made up.

The question now is, can the festival continue at its current high level without them?

While Otto and Thomas were the backbone of this year's fest, the entire festival staff, made up largely of the staff of the theatre where most of the screenings were held, were truly extraordinary. Perhaps they can fill those vacant shoes. It's also possible that Otto and Thomas are bluffing in an attempt to get more funding for the festival.

We'll see. But for now, I'm glad I had a chance to experience what just might be the last truly great Stuttgart festival.

Any Old Term Papers Around?

Society for Animation Studies Sponsors Second Annual Student Essay Contest

The Society for Animation Studies (SAS) has announced that it is accepting entries for its Second Annual Student Essay Contest.

Criteria for judging will include clarity and strength of argumentation, quality and originality of scholarship and research, and contribution to the understanding of the field of animation.

The jury will be chaired by Mark Langer, from Carleton University, Ottawa, Canada.

All submissions must be double-spaced, typewritten, should not exceed 5000 words, and sould be submitted in triplicate. No entries will be returned unless accompanied by self-addressed stamped envelopes.

Two cash awards will be made, $750 for First Prize, and $250 for Second Prize. The prize money was made possible by a generous grant from the Motion Picture Screen Cartoonists, IATSE Local 839, in North Hollywood, California.

Candidates for the awards must be enrolled as undergraduate or graduate students, and be members of the Society for Animation Studies at the time of submission.

Essays prepared by students to fulfill the requirements of courses may be submitted, although previously published essays cannot be accepted. Papers submitted for presentation at the 1992 SAS Conference, at the California Institute of the Arts, Valencia California are eligible.

Contest entries should be postmarked by July 1, 1992, and sent to:

Mark Langer, Jury Chair, Film Studies
Room 427, St. Patrick's Building
Carleton University
Ottawa, Ontario K1S 5B6 Canada
Work phone: (613) 788-2600 x3793
Home phone: (613) 565-0215
FAX: (613) 788-5604

Fest Entry Forms Available

Not Much Time Left On These

* Ottawa 92 International Animation Festival (September 30 to October 4, 1992) DEADLINE: July 17, 1992. Canadian Film Institute, 2 Daly Avenue, Ottawa, Ontario, Canada, K1N 6E2, Phone: (613) 232-6727 FAX: (613) 232-6315 TELEX: 0636 7004 74

* The New York Festivals -- Televison & Cinema Advertising, Public Service Announcements (January 29, 1993) DEADLINES: June 30, 1992 (Main Entry Deadline), September 11, 1992 (Secondary Entry Deadline -- for spots produced during summer months for airing in early fall). 655 Avenue of the Americas, 2nd Floor, New York, NY 10010 USA, Phone: (914) 238-4481

HANDS-DOWN BETTER?

Inanimate Objects Spring to Life

by Marie Cenkner

The camera pans down a grocery shelf. As it passes the soft drinks, a can bounces out, flips it's lid open and begins speaking. It gets so excited that it does a back flip as several nearby jars jump back and open their lids in amazement.

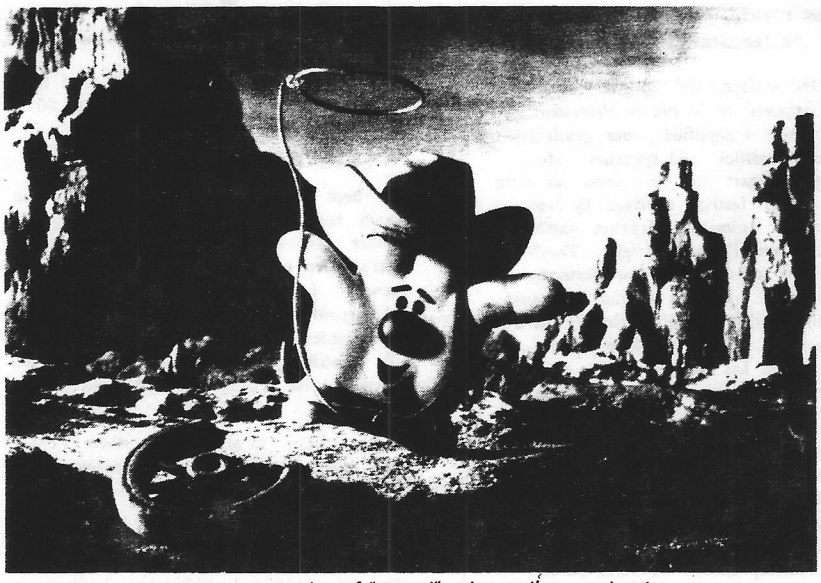
Is this the latest, high-tech, expensive, computer-generated commercial? No. It's simply a recently-aired example of the classic technique of STOP-MOTION.

You may have heard of other names for various members of the same family of dimensional animation: Claymation ®; puppet, or object animation, replacement or sequential animation, even pixillation.

The following is an attempt to describe each stop-motion method, and explain the pros and cons of each.

STOP MOTION (or stop action) is simply a technique for recording movement one frame at a time onto film. An object is moved, a frame is exposed. It is moved again, another frame is shot. And so on. When the film is projected at the correct speed, you get apparent real-time movement.

From a producer's point of view, (e.g. cost) there are two major considerations. WHAT can be stop-motioned, and in what environment will the action take place?



DDB Needham Worldwide, Inc

The Helping Hand is an example of "puppet" stop-motion animation.

Let's look at the objects first. For example, with Claymation ®, a trademark of Will Vinton Productions, which became widely known with the popularity of the California Raisins. The technique is exactly what the name implies. Clay sculptures are moved, and sometimes even re-sculpted for each frame of film. The animator will occasionally make SEQUENTIAL MODELS of often-used parts, such as heads when there is lip-sync action. This technique is excellent if you need exaggerated facial expressions, metamorphosis, or the character is for a single job or set-up. The major drawbacks to animating clay are: it is time consuming; and the clay is heavy, making it difficult to produce free movement or walking. Remember the California Raisin shuffle?

PUPPET animation overcomes some of these problems. The puppets are usually foam-rubber casts over custom-made metal skeleton. This makes them very light and durable -- suitable for walking, flying, free gestures and continuing characters or longer productions. Replacement sequential heads are often used to increase expressiveness. The Pillsbury DoughBoy, the Hamburger Helper Hand, and King Kong are stop motion puppets.

OBJECT animation is a very cost-effective way of giving life to inanimate objects. Any object can be rigged with wire, lead, supports, etc., and be brought to life. The object can also be altered so it can bend. Sequential models can be made for it to grow or "morph." Currently, computer-generated morphing is being over-used in many productions. It is very expensive, but is extremely effective for live object to live or inanimate object transformations. Another time to select computer-generated morphing over the stop-motion type is when the shot call for rubberoid distortion or liquids, as in the recent Listerine commercials.

PIXILATION is when the "object" being animated happens to be a living, breathing entity -- usually a person. This type was recently used in the Budweiser spot aired curing Super Bowl XXVI.

Of course, the animator can MIX & MATCH all of the above animation types to overcome the problems of process, time and budget. (This has the added advantage of

(Continued on next page)

TOPICS

(Continued from page 8)

* Narrative Structures and Strategies in Animation.

* Dreams, Myths and Archetypes in Animation.

* Emerging Animators -- Who are the new talents?

Those desiring to propose other topics are welcome to do so. Papers should be of a length to allow presentation in a 20-minute time slot, including illustrations on slides, film or video. A few small grants may be available to help scholars defray their costs.

Outlines or rough drafts should be sent to:

Dr. William Moritz, Film/Video School
California Institute of the Arts
24700 McBean Parkway
Valencia CA 91355
Phone: (805) 255-1050
FAX: (805) 253-7824

For information on the Society for Animation Studies, including membership, contact:

Society for Animation Studies
The American Animation Institute
4729 Lankershim Boulevard
North Hollywood CA 91602-1864
Phone: (818) 772-2474
FAX: (818) 506-4805

SEMINARS

(Continued from page 7)

New York. Call Sony to get a complete catalog of events.

* Camera Technique and Visualization, Itasca IL, September 22-24, $899

Paul Gray Film Directing Seminars,

1223 Wilshire Boulevard, Suite A, Santa Monica CA 90403, (800) 248-5969

* Seminars on film directing, film and television comedy, and script revision will be held in Santa Fe, New Mexico on July 18-25, 1992. The fees range from $175-$350, and certain discounts are available. Call for catalog/registration form.

Lawyers for the Creative Arts Legal Seminar

Katherine Lauderdale, WTTW/Channel 11's general counsel, talks about media law practive in Chicago. June 17, 12:00 Noon, Illinois Center, 18th floor. For more info call: (312) 848-6590

Women In Film Meeting/Meet Brian Wilson

Brian Walton, executive director of the Writer's Guild of America -West, speaking on "What writers need to know about writing in the '90s. June 22, 6:00-8:00 p.m., Hyatt Regency Suites ballroon, Chicago. $20 (includes hors d'oevers) Info: (312) 372-2376

The Genius of Disney

Museum of Broadcast Communications Opens New Home

On Friday, June 12, 1992, the Museum of Broadcast Communications will open its new facility housed in the Chicago Cultural Center at Randolph Street and Michigan Avenue in downtown Chicago.

The opening gala will mark the museum's 5th anniversary, and promises to be a major media event. On the following day MBC's summer-long tribute "The Genius of Disney: The Television Years," will get underway.

In the first program, David Smith, director of the Disney archives in Hollywood, will join a panel discussing how Disney entered television, and how the different Disney programs evolved and changed up to and including shows on the Disney Channel of today.

Then on August 22, museum visitors will get a chance to meet and talk with some of the original Mickey Mouse Club Mouseketeers.

During the month of September, the museum will focus on the art of the Disney animators. On September 13, at 2:00 p.m. there will be a special panel discussion featuring Disney animators that worked on many of the classic Disney features. The panel discussion will be moderated by an ex-Disney animator.

Also, throughout the summer, one hundred popular Disney episodes will be screened in the museum's theatre.

For more information about the Disney tribute, other museum events, or membership call (312) 629-6000.

On the Silver Screen (or not)

The Looney Tunes Hall of Fame

100 minutes of classics. September 4-10. $5. Music Box Theatre, 3733 N. Southport, Chicago. Phone (312) 871-6604.

Japanimation Series

"Project A-KO," feature film, June 12-18; "Dominion Tank Police," four episodes (3 hours), June 19-25. Both in Japanese with English subtitles. Facets Multimedia, 1517 W. Fullerton, Chicago. Phone: (312) 281-4114.

Rock-A-Doodle on Video

HBO Video will be releasing the Don Bluth production of "Rock-A-Doodle" to video on August 19. The purchase price of the cassette will be $24.98 with a coupon to get a $5 rebate contingent on the purchase of Wisk Laundry Detergent. Let's not all stampede!

Kartoon Klassics

Every Saturday morning at 8:00 a.m., WCFC/Channel 38 in Chicago broadcasts an eclectic (i.e. whatever they can get) collection of public domain cartoon shorts. The toons range from really crummy dupes of Warner's product, to very nice prints of Fleischer, Van Buren, Felix the Cat (re-colored), and even some Disney.

Hanna-Barbera Home Video Library On Moratorium

As recently reported in the Spring '92 "Whole Toon" catalog supplement, the entire library of Hanna-Barbera Home Video has been withdrawn from the market.

Turner Home Entertainment completed the purchase of Hanna-Barbera in December of 1991, and Turner says it will be at least a year before any H-B titles are available again on home video. It is also reported that some existing supplies of certain titles are being pulled from the shelves and destroyed.

The Whole Toon Catalog is available from Whole Toon Access, P.O. Box 369, Issaquah WA 98027. $2.00

Production Hot-line

Variety reports that Walt Disney Productions has started production on a new animated feature, "King of the Jungle." Disney also has another feature in the pipeline, "Aladdin," which began production in March of 1991. "Aladdin" is being directed by the team of John Musker and Ron Clements.

Lost World Saved from Extinction

The June '92 issue of The American Cinematographer has an interesting article about the ground-breaking Willis O'Brien classic "The Lost World."

The article recounts how the film was reconstructed in the '70s by using footage from various film libraries. It also explains what footage was deleted from the original release, and what shots are still lost.

"The Lost World" is a direct filmic ancestor to the classic stop-motion animation/live action feature "King Kong."

Spring to Life

(Continued from previous page)

confusing both the viewer and the client.)

After the primary concern of WHAT must be animated, the next consideration confronting a producer is: In what environment is the action is to take place?

In the example at the beginning of this article, the environment is a real object set (the grocery shelf). For puppets such as the Hamburger Helper Hand, it is a puppet scale set. Or the stop-motioned object can be combined with live action.

Less expensive and often over-looked methods are those of front or rear-screen projection of previously shot live action. Another vintage method of combining live and animated objects is through the use of split-screen photography. "RoboCop II" used split-screen and rear projection techniques.

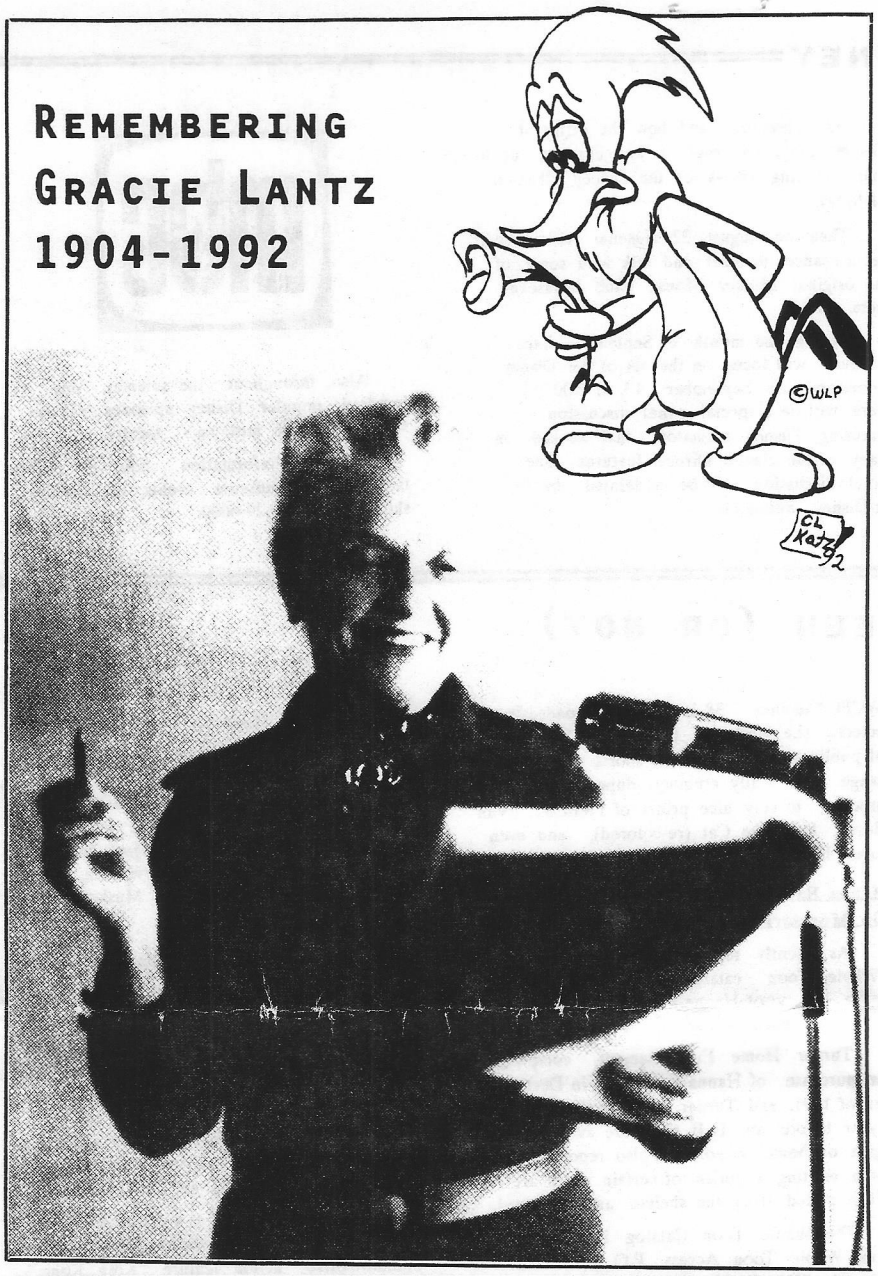
A more expensive but much more flexible technique for productions finishing on tape is ULTIMATTE COMPOSIT. The live action is shot with the consultation of an animation director, allowing space for the stop-motion animation. The animation is shot against Ultimatte blue or green with care taken to match the lighting and camera angle of the live action. Besides being costly, technical problems can arise with shadows, reflections and "clean" edges.

Also problems may arise if the animation is shot for projection at 24 frames per second. There are 30 video "frames" in one second, and matte problems may occur when normal film-to-tape transfer takes place. To overcome this problem, it is sometimes recommended to shoot the animation at 30 frames per second. An expensive solution, because is increases animation and production time approximately one third. It may also be possible to conform the animation so the live action is in video frame sync.

The world of animation is a large one, and hopefully this introduction will make you a little more familiar with some of the different methods and processes, and when they might be used.

Possibly the best reason for using stop motion has been voiced by one of Chicago's best known stop-motion fanatics, director Paul Jessel: "Of all the forms of animation, stop motion is the most magical because it doesn't reveal it's technique. You KNOW they are inanimate objects, but they appear to be alive."

(ASIFA/Central member Marie Cenkner has been doing animation for over 15 years, and is currently producer/director at Animasaur Productions, a company she runs with her husband, commercial animation director Paul Jessel.)



HUMAN CAUSES

New Organization of Animators

Animation Magazine reports Hanna-Barbera's Bill Hanna is pushing for a new organization of animators to promote positive social change on a worldwide scale.

Hanna wants to see animators working for causes such as human rights and ending world hunger. He proposed the idea at a UNICEF conference, suggesting that the organization set up alliances with groups such as ASIFA.

ANIMATION PLUS! VIDEO

Gallery Offers Video Catalog

Animation art collectors everywhere might be glad to learn that the Animation Plus! Gallery is now offering a full-color video catalog.

The video catalog is almost an hour and a half long, and includes over 300 images, representing all the major studios in production artwork and limited editions. Accompanying the video, is a printed catalog which corresponds to the images on the video.

The purchase price of the video is $15, and the charge will be applied toward the price of any artwork acquired through the gallery. The video can be ordered post-paid from:

Animation Plus! Gallery
790 N. Milwaukee
Chicago IL 60622
Phone: (800) 866-ART-1
FAX: (312) 243-8358

VIDEOS, FILMS, WORK WANTED

Help Wanted

Journeyman lay-out and animation effects people are needed for several feature animation projects. You may be placed immediately or in the near future. Recent experience is helpful. If you are union-ranked or otherwise experienced, please contact: Prescott Wright, (415) 864-5779, or send a brief resume to: FilmWright, P.O. Box 31441, San Francisco CA 94131

Animated Films Wanted

Animated films under three minutes wanted for use as part of continous loop information programming in bank lobbies, office buildings, etc. Films must be able to stand alone without a soundtrack. Licensing fees will be paid. Films will serve as visual breaks between information segments. For more information write: George Eastman, Kinetics, 215 W. Ohio Street, Chicago IL 60610. No phone calls, please!

PUBLICATIONS

The Job Hunter's Handbook for the A-V, Video & Film Industries

Tips on how to look for jobs in the industry. 64pp; $22.45; Kemper Associates, 680 N. Lake Shore Drive, Chicago IL 60611

Elliot M. Katt: Bookseller Catalog

Technical and reference books about cinema, acting, music and writing. Elliot M. Katt: Books on the Performing Arts, 8568 Melrose Avenue, Los Angeles CA 90069-5111 Phone: (310) 652-5178 FAX: (310) 659-3521

Script City Catalog

Scripts of all kinds; some animation. Script City, 8033 Sunset Boulevard, Suite 1500, Hollywood CA 90046 Phone: (213) 871-0707 $2.00

Script Word Processing

"Screenwrite," a text formatting program specifically designed for screenplays and teleplays; "AVScripter," a two-column script formatter. Both programs are "share-ware" and sold per floppy disc, so for about ten bucks, you can have your scripts in the "right format." The Software Labs, 3767 Overland Avenue, #112-115, Los Angeles CA 90034. Phone: (213) 559-5456 FAX: (213) 559-3405

CONGRATULATIONS!

Video Winner

Congratulations to Marcey Abramovitz, winner of the "Hoppity Goes To Town" video tape raffle held at the 50th Anniversary Celebration in January.

MEMBERSHIP in ASIFA Central

ASIFA, the International Animated Film Association, is a unique organization dedicated to the artform of animation. With chapters in over 50 countries, ASIFA bridges the political and cultural barriers to encourage and promote animation to both industry professionals and the general public. ASIFA Central, the Midwest American Chapter, encourages the work of Midwestern animators by providing networking opportunities. Support animation in the Midwest and around the world by joining today!

☐ **LOCAL** - $20 per year
- Subscription to *Frame by Frame*, chapter newsletter
- Free admission to ASIFA-sponsored programs
- Discount admission to co-sponsored programs
- Local voting rights

☐ **PROFESSIONAL / INTERNATIONAL** - $35 per year
- All Local Membership benefits
- International membership and voting rights
- Discounts on ASIFA festival admissions & entry fees
- Subscription to *ASIFA News*, international newsletter

☐ **CORPORATE SPONSOR** - $250 per year
- All Professional Membership benefits

☐ **STUDENT** - $10 per year
- All Local Membership benefits (see above)

(you must provide proof of current enrollment)

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

TELEPHONE (work) _____ (home) _____

☐ NEW ☐ RENEWAL

Please make your check or money order (no cash please!) payable to ASIFA Central. Return this form with payment to: ASIFA Central, 790 N. Milwaukee Avenue, Chicago IL 60622.

Please allow 30 days for processing.

ASIFA Central is a not-for-profit corporation chartered in the State of Illinois.
All memberships and donations are tax-deductible to the full extent of the law.

ASIFA
Association Internationale du Film d'Animation

ASIFA/CENTRAL CALENDAR

June 10: Anijam Project meeting, 6:00 p.m., Cascardo Art and Design Studio, 217 W. Huron, Suite C, Chicago IL 60610 (312) 335-8262 or (312) 728-2241

June 14: Program Committee meeting, 2:00 p.m., Animation Plus! Gallery, 790 N. Milwaukee, Chicago IL 60622

June 20: Joe Barbera Lecture, 5:30 p.m., Stay Tooned Gallery, "The Arcade," 272 E. Deerpath, Lake Forest IL 60045 Phone: (708) 234-3231

June 24: Anijam Project meeting, 6:00 p.m., Cascardo Art and Design Studio, 217 W. Huron, Suite C, Chicago IL 60610 (312) 335-8262 or (312) 728-2241

July 1: SAS member Student Essay Contest deadline.

July 11: SAS Conference papers/topics draft deadline.

July 12: ASIFA/Central Board Meeting, 2:00 p.m., The home of board member Marla Schweppe, 8614 Trumbull Avenue, Skokie IL 60076 (four streets west of Mc Cormick Boulevard and 1 1/2 blocks south of Dempster Avenue) Pot Luck, so call (708) 933-0356.

July 26-31: SIGGRAPH '92 Conference and Exhibition, McCormick Place, Chicago (Use exhibition-only registration form inside newsletter by July 7th for free admission)

July 26: Meet Animator Bill Kroyer ("Tron", "Ferngully"), 6:30 p.m., Animation Plus! Gallery, 790 N. Milwaukee, Chicago IL 60622 -- MEMBERS ONLY!

August 7: ASIFA-East 1992 Awards Program, 7:00 p.m., Columbia College, 600 S. Michigan, Chicago.

August 22: Museum of Broadcast Communications "Meet the Mouseketeers."

September 13: Museum of Broadcast Communications "Disney Animators Panel Discussion."

ASIFA central

FRAME BY FRAME

Newsletter of the Midwest Chapter of the International Animated Film Association

790 N. Milwaukee Ave.
Chicago, IL 60622

CHICAGO ILL
18 JUN

Paul Jessel
1463 Glencoe Ave.
Highland Park, IL 60035

FRAME BY FRAME

FALL 1992 EDITION

newsletter of ASIFA/Central

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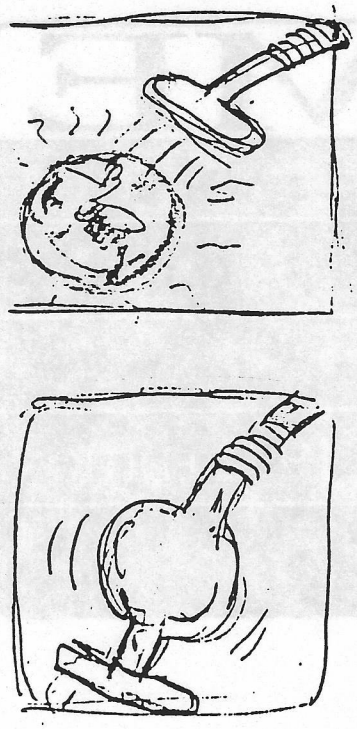


storyboard for Anijam project by Dan Cascardo

IMPORTANT IMPORTANT IMPORTANT IMPORTANT Anijam meeting

THERE WILL BE A MEETING on Tuesday, Dec 1 at 7pm to discuss and view works-in-progress for the Anijam project. At Animation Plus! gallery. There will be 1/2" & 3/4" available. Notice: the new title for the project is "It's a Funny World." If you're coming, you should bring a munchie for the potluck.

So far (as of 10/28) there are 8 Anijams in the works, & most are about one min long. Jim Richardson will be sending out another Anijam notice to all Anijammers by the middle of November.

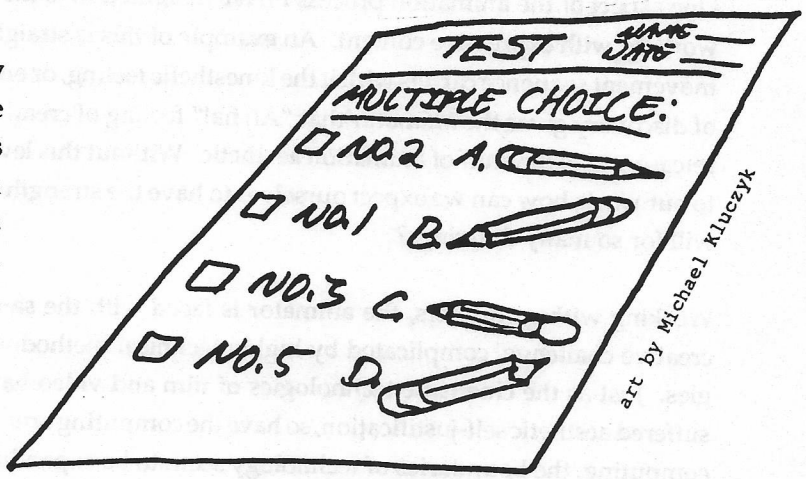
FERNGULLY DIRECTOR BILL KROYER CHATS WITH ASIFA / CENTRAL

by Deanna Morse

Prior to SIGGRAPH, animators Bill and Susan Kroyer showed behind the scenes videos of *Ferngully: The Last Rainforest* in an informal evening with ASIFA /Central members.

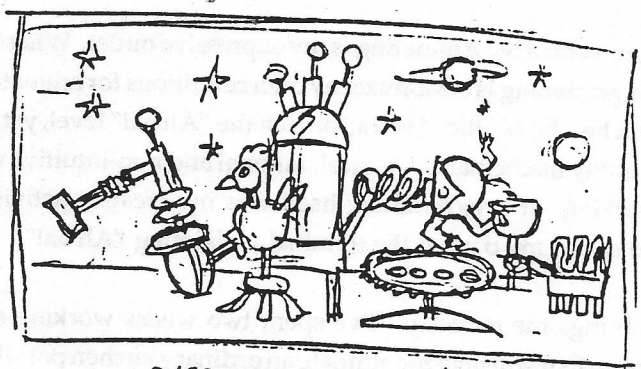
Bill brought a walking tour of the studio, where he visited individual areas of production, showing us all stages of the animation process. We saw the background artists, the line-test systems, the computer animators, the storyboard wall, various designers, and some of the completed cels from the production. He screened several clips from the movie and discussed how they merged computer animation with traditional techniques. At the end, he screened a trailer for a new feature that is still in the pre-production stage.

Ferngully is available on video, and I recommend it highly for those of you who missed seeing it on the big screen. The graphics and animation are exceptional, and the music is strong, and integrated well into the story. The film has a strong moral and social message, with 5% of the profits from the film going to groups which protect the environment and rainforests.



Kroyer Films have produced a number of projects which integrate computer animation into traditional production. His philosophy is to use each approach for what it can do best. In *Technological Threat*, their Oscar nominated short, the computer is used to animate the backgrounds and the "dweeb" characters: little geometric pencil neck workers. The wolfy character is hand-animated. Prior to that, Kroyer was head of the computer animation unit at Disney during *Tron*, and produced the animated TV series *Ultracross*, and the pilot for Mattel's *Computer Warriors*. Recently, they made the title sequences for *Honey, I Shrunk the Kids*, *Labyrinth*, and *National Lampoon's Christmas Vacation*.

We were very glad that Bill took the time to visit us at ASIFA/Central and to share his visions with us. It was a well-attended evening, with members from Texas & Ohio as well as Chicago. Thanks to all who came!



storyboard for Anijam project by Dan Cascardo

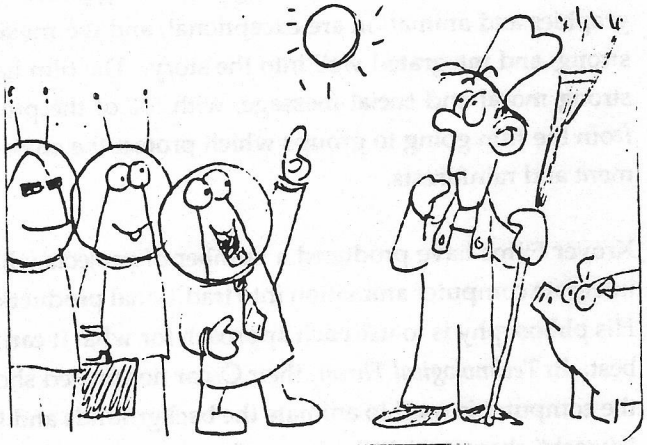
ASIFA/Central Member Makes it "Home" to Chicago

by Leslie Bishko

On the occasion of Bill Kroyer's presentation at Animation Plus! Gallery, I spoke with Deanna Morse about writing something for this months' newsletter. I started to write something superficial: about being an out-of-towner, coming to Chicago and describing what I got out of Kroyer's presentation (which was great!).

Instead, since I have been preoccupied with a piece in progress, I would like to share with fellow animators some of what I struggle with by having made the complicated choice to animate via computer.

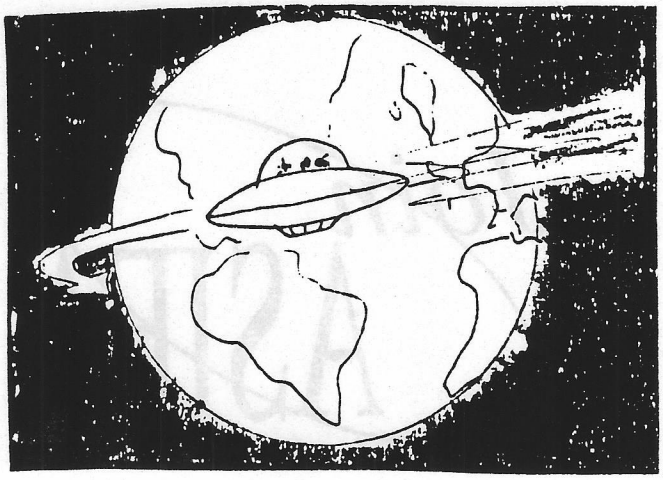
One aspect of the animation process I have delighted in is the inventive, experimental level, where one merges the way of working with expressive content. An example of this is straight ahead animation, where the activity of rapidly sketching a movement sequence carries with it the kinesthetic feeling, or energetic quality, that will later emerge as expression. This level of discovery gives the animator that "Ah ha!" feeling of creative release and is the stuff of animation aesthetic. Without this level to our work, how can we expect ourselves to have the strength of will for so many drawings?



storyboard for Anijam project by Jim Richardson

Working with computers, the animator is faced with the same creative challenge, complicated by highly technical methodologies. Just as the cinematic technologies of film and video have suffered aesthetic self-justification, so have the computing arts. In computing, the boundaries of technology seem to be expanding in all directions, towards infinity! Knowing this, when faced with the limitations of current software, the creative challenge in me wakes up and says, "I know it's possible. I can write a program to do this. My art will not be compromised!"

The truth is, I'm an artist and not a programmer. Programming, for me, is like my 1980 Dodge Omni - it gets me from one place to another. Driving the car does not require that I know how to build a carburetor in order to do it. So, I embark on programming missions to fulfill my creative drive. I become lost in the netherworlds of the machine and completely lose contact with the creative process.



storyboard for Anijam project by Jim Richardson

Well, not entirely. Animating is my expressive outlet. What I do by programming is customize my own conditions for animating. Herein lies the conflict: I can approach the "Ah ha!" level, yet it is a painfully mathematical, logical, rational and non-intuitive way of working. If programming itself was my creative activity, I could spend my days at the terminal exclaiming "Ah ha!"

This brings me to today. I've spent two weeks working on a program that will help me animate an ordinary kitchen pot which will have some unexpected ways of moving. I finally worked out the kinks, and posted this message within the digital environment of the computer lab:

(continued...)

Programming Verses/Equals Animating

I'm through writing code to animate The Pot
MANY THANKS to those who helped me a lot!
You know who you are, your names will be seen
At the end of my piece, scrolling through the screen
I wanted to say thanks for now,
I'll thank you again when it's done,

ANYHOW,
This has been an exercise in endurance,
Mathematical knowledge and debugging experience,
These things combined I met with resistance,
Artmaking, it seemed, way off in the distance!

My view of my work has been re-arranged
The line between Science and Art has changed
I think, for me, it will always be there
Yet, I may find this line a more random affair
It moves quite a bit between one and the other
Some places I move with it, others, I jump over

Whether or not anyone asks me,
the Pot has EXPRESSIVE MEANING, you see!
The work I've just done, though crucial, is PRELIMINARY
To anything creative, aesthetic, lively, expressionary!
(what I'm getting at here is that it was a process of making up a process for the artmaking process..)

Yet, "the code" is a part of it all
By writing it, we can chip at the wall
between Science and Art, and since we're not fools
To merge the two we will design some great tools!

Sorry about the rhyming, it just happened.

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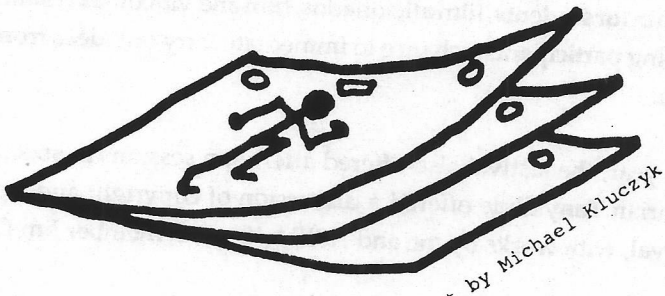


The "Ah ha!" moment has not arrived for me, as I haven't used the new program yet to MAKE the animation. I want to be very clear about the difference between the "Ah ha!" of getting my program to work and the "Ah ha!" of animating with it.

What I got out of Bill Kroyer's presentation is that the world of animation involves pulling off amazing feats of human accomplishment. The broad range of separate elements that collectively form the animation are affected by HOW they come together. A painter holds the brush in her hand, the paint is on the brush, the canvas is waiting, and the interactive process begins - a UNITY of action and expression. Kroyer's studio is spread throughout with people working individually towards the collective whole. There is no direct interactive relationship between a single pencil drawing and the final frame of film where its role comes to full fruition. The creative vision was maintained through bookkeeping, planning and communication. These methods for coordinating the production of *Ferngully* were ultimately responsible for its success. The issues of interactivity and feedback in the animation process are integral to animated productions of all scales, from the one-woman show to the feature production. Kroyer cannot collect all the people involved, from scriptwriter to film lab technicians, into one room at one time and proclaim, "Folks, here's how we're going to do this..," Likewise, I am unable to synthesize my idea notebook, directories of objects and animation scripts, backup tapes, two differently notated versions of my soundtrack log and my precious animate-the-pot program into one creative process. The program, however, is an example of how I can get closer to the unity of action and expression.

Thus have I connected my animator's spirituality with ASIFA/Central and the collective animation unconscious.

The work in progress is being made at:
The Advanced Computing Center for the Arts and Design (ACCAD)
The Ohio State University

FESTIVAL REPORTS

by Deanna Morse

SINKING CREEK FILM AND VIDEO FESTIVAL

Nashville, Tennessee

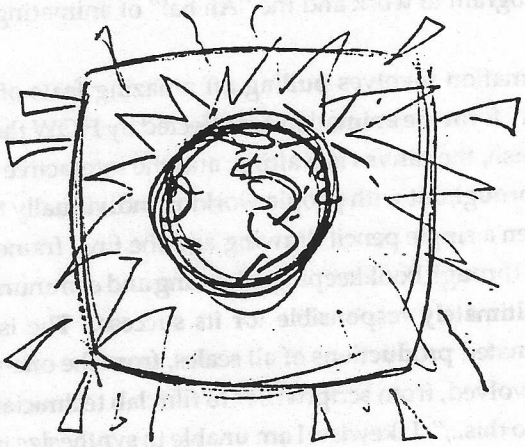
I have been connected with Sinking Creek for so many years, working in some capacity with the festival that I am always surprised that people don't know about it.

Founded in 1969 by Mary Jane Coleman, to showcase the work of American independent, non-commercial films, the festival was originally held on her farm (near the Sinking Creek), but soon outgrew itself and moved to the campus of Vanderbilt University in Nashville, Tennessee. Now directed by Meryl Truett, the festival offers a week-long opportunity to screen films and videos, enroll in workshops in screenwriting, animation and video production, and meet with guest filmmakers who screen their work.

Affordable dormitory-style campus housing is available, and with a low fee for a week-long festival pass, this festival is a real bargain for students, film aficionados, film and videomakers and teachers. The workshops are a unique element of this festival, offering participants a chance to immediately try out ideas from the many films and videos that are screened daily to inspire them.

This year, the festival also offered afternoon sessions in specialty areas. I taught a workshop in computer animation, and historian Tony Slide offered a discussion of copyright and legal clearances. A video installation area was also part of the festival, with works by me and ASIFA/Central member Jim Duesing.

Sinking Creek is usually held in early June. For more information on Sinking Creek, write Meryl Truett, Director, Sinking Creek Film and Video Festival, 402 Sarratt Student Center, Vanderbilt University, Nashville TN 37240, or call 615-322-2471.



storyboard for Anijam project by Dan Cascardo

SIGGRAPH

Chicago

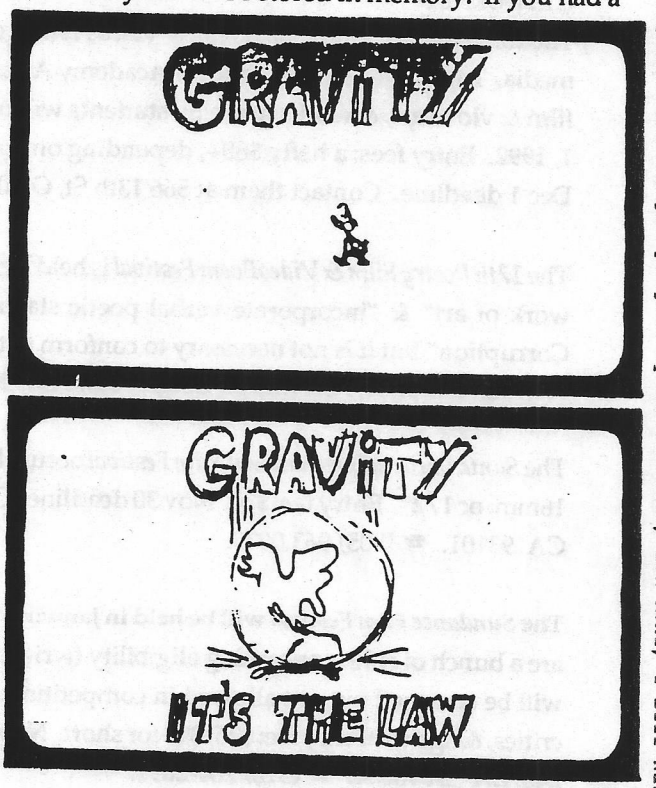
Nearly 30,000 animators and computer graphics folks converged on Chicago in late July for SIGGRAPH '92. This year's theme was "Insight Through Images". The conference included it's usual menu: 44 full or half-day courses (three sample titles: Fundamentals and Overview of Computer Graphics; Particle System Modeling, Animation and Physically-Based Techniques; Fractals: From Folk Art to Hyperreality), 32 papers and panels (three sample titles: Animation, Modeling, Artificial Life), an art show, a film/video art show, the Electronic Theater, and an exhibition floor with 255 companies. New this year was The Showcase, featuring a variety of high performance computing applications and The Cave, an interactive virtual reality demonstration area. In the Cave, participants wore stereo glasses to be immersed in a virtual snowstorm, a fractal exploratorium, and molecular models. Another room, G-Tech, featured virtual reality demonstrations that used less-than supercomputers. G-Tech allowed you to dance with and control computer generated sprites, and to generate visual poetry. Also new this year was SIGKIDS, co-coordinated by board member Marla Schweppe. SIGKIDS provided a group of Chicago students with mentoring relationships to introduce them to the field of computer graphics and animation. They met regularly, had tours of computer facilities, and participated in workshops. During the

(continued...)

conference, they participated in a panel and showcased their work during the week.

On the floor, animators were buzzing about the demonstration of new animation software from SOFTIMAGE (Québec). Their newly introduced Actor module includes a number of useful features for character animation. Using inverse kinematics, one can easily build a skeletal hierarchy: when a hand is moved, the software figures out the arm positions automatically. There is a collision detection component, so that a characters feet can automatically recognize the floor. And the software offers function curves which will calculate the hip and shoulder curves for a walk once the basic cycle is input. In addition, there are icons for manipulating physical properties such as the effect of gravity or wind on a character. To end their demonstration, they showed how a body suit could be used to input motion curves, which then could be finessed by the animator. Out of the 255 exhibitors, this was definitely the most interesting demonstration for animators. (Of course, there were lots of morphing packages offered, too...)

Also of interest to me was a new system of laying to tape, called Quick Pass, demonstrated by DIAQUEST. Rather than go to tape sequentially, their new software program dumps several frames at once, as many as will be stored in memory. If you had a 60 frame animation, it could be laid down in, say, three passes, with the first pass laying frames: 1, 4, 8, 12, 16, 20, etc. the second pass: 2, 5, 9, 13, 17, etc. Such an elegant, and seemingly simple solution - I'm surprised that it was only implemented now. It will save on laying-to-tape time, and also on machine wear-and-tear.



Scoreboard for AniJam project by Curtis Katz, Leo Kent, & Bill Naras

SIGGRAPH '93 will include three new exhibit areas. Machine Culture will present interactive and interactive media artworks which explore today's cultural issues. Designing Technology will exhibit works which focus on the influence of design and the designer's role in the development of technology and interactive technology. Tomorrow's Realities will be a specially designed non-traditional gallery which demonstrates the latest in new and emerging technologies, establishing a framework in which to consider the social, economic, cultural and political implications of computer graphics. With a budget of 6 million dollars, SIGGRAPH '93 will undoubtedly replicate past successes, and be efficient, inspiring, visually rich, and very high-tech. SIG '93 will be held in Anaheim, August 1 - 8, 1993. If an attendee suffers from digital overload, they can always walk over to the Magic Kingdom to experience some fast moving rides, animatronics, and people dressed in mouse costumes.

For information on SIGGRAPH, contact Conference Management, 401 North Michigan Avenue, Chicago, IL 60611 tel. 312-644-6610.

OTTAWA INTERNATIONAL ANIMATION FESTIVAL

Ottawa, Ontario, Canada

An ASIFA-sanctioned festival, the Ottawa festival is held every two years, usually in early fall. This year's festival screened about 70 films and videos in competition (selected from over 700 entries), and a Panorama of a dozen or so titles entered out-of competition (films that have been awarded prizes in other ASIFA-sanctioned festivals). In addition, there were seven retrospectives programs: Bretislav Pojar, Ken O'Connor (layout artist for Disney), Cuban animation, Jules Engel and films from Cal Arts, films from Sheridan College, the Shanghai Animation Studio and Hans Fischerkoesen. Additional programs included a screening of *The Tune* by Bill Plympton, *Rights from the Heart* from the French studios of NFB, computer animation and current works made for television.

(continued...)

Although I have attended several past Ottawa festivals, this was my first year to have a piece juried into the festival. *Dogs*, made for Sesame Street, a collaboration with Rose Rosely, was accepted into competition, which made us guests of the festival. The festival paid for our hotel, and gave us both free passes and a perdiem. It's definitely worth entering to have a week in Ottawa as a guest of the festival!

The next festival should be held in 1994. Entries are usually due in February preceding the festival. Watch our future newsletters for information on entering.

F E S T I V A L S

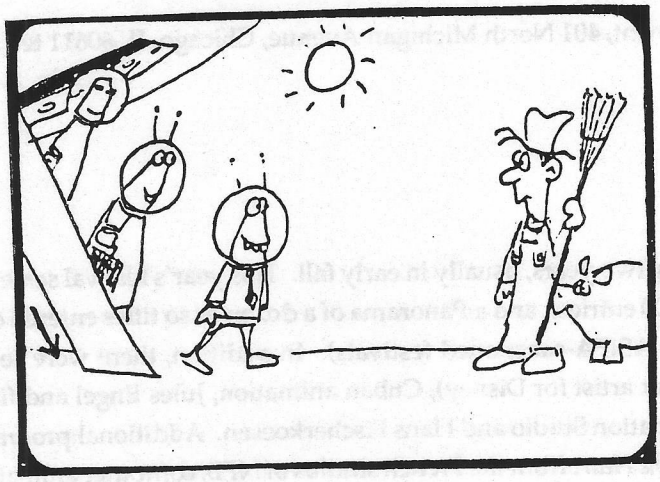
CALIFORNIA -

The *23rd National Educational Film & Video Festival* occurs May 18-23, & is known for being the key US festival for educational media. Top winners are eligible for Academy Award competition in the documentary & short subject categories. Animation, film & video art, & works made by students will be accepted. Entries must have been completed between Jan 1, 1991 & Dec 1, 1992. Entry fees: a hefty $80+, depending on length; $30+ for students. Formats: 16mm, 3/4", 1/2", & interactive media. Dec 1 deadline. Contact them at 566 13th St, Oakland CA 94612. ☎ (510) 465.6885.

The *17th Poetry Film & VideoPoem Festival* is held Dec 5-6, & specializes in works that "integrate poetry, film & music in a unified work of art" & "incorporate verbal poetic statement in narrated or captioned form." Theme for 1992 is "Innocence & Corruption" but it is not necessary to conform to this theme. Entry fee: a paltry $5. Nov 26 deadline. Contact them through Herman Berlandt, Fort Mason Center, San Francisco CA 94123. ☎ (415) 776.6602.

The *Santa Barbara International Film Festival* occurs Mar 5-14, & they'll be accepting anything you throw at them that's on 35mm, 16mm, or 1/2". Entry fee: $30. Nov 30 deadline. Contact them through Diane M. Durst, 1216 State St, suite 710, Santa Barbara CA 93101. ☎ (805) 963.0023.

The *Sundance Film Festival* will be held in January, & has become the première US showcase for new independent films. There are a bunch of rules concerning eligibility (write them). Dramatic films have to be at least 70 min long, docs 50 min, & shorts will be screened but not allowed in competition. This festival is attended by many distributors, programmers, journalists, critics, & agents. Entry fee: $35; $10 for short. Nov 1 deadline. Contact them through Geoffrey Gilmore, 3619 Motor Ave, suite 240, LA CA 90034. ☎ (310) 204-2091.



storyboard for Anijam project by Jim Richardson

NEW YORK -

The *Montage '93 International Festival of the Image* is inviting all students pre-K through graduate school to submit work for the International Student Media Arts portion of the festival. Any animation, video, film, or computer imagery is eligible, but all submissions must be on 1/2", 3/4", Beta, 8mm, or Hi-8 video only. Max length is 30 min, and must be received by Feb 1. Montage '93 will be held July 11-Aug 7. Contact them at 31 Prince St, Rochester NY 14607-1499. ☎ (716) 442.8897.

NEW MEXICO -

The new *Santa Fe Film Expo* is going to be held during the month

(continued...)

of March, & you can submit anything on 35mm or 16mm, including "that which defies categorization." Entry fee: a modest $15. Nov 16 deadline. Contact them through Lisa Lyon/Linda Klosky, Center for Contemporary Arts, 291 E. Barcelona Rd, Santa Fe NM 87501.

GERMANY -

The *43rd Berlin International Film Festival* will occur in February, & will have over 29,000 attendees, as this is one of the world's top international festivals. It is supported by all levels of the German government, & is divided into 7 sections. Categories include 35mm & 70mm features & shorts, narrative, docs, experimental, avant-garde intellectual & political films, & works made for children. Low-budget, commercial, & studio work all represented. This is an important meeting place for screenings & sales, and reps from over 40 countries will be there for the European Film Market. Nov 30 deadline. Contact Internationale Filmfestspiele Berlin, Budapester Strasse 50, D-1000 Berlin 30, Germany. ☎ 49.30.254890.

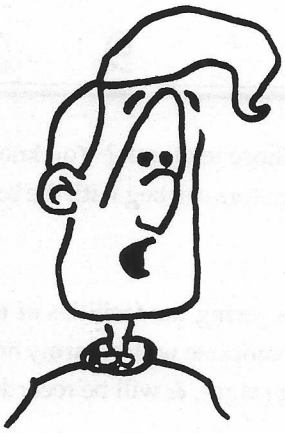
FRANCE -

The *15th Créteil International Women's Film Festival* will be held Mar 26-Apr 4, & is one of the world's oldest showcase for films made by women. Expected crowd 35,000+, including filmmakers, journalists, distributors, & buyers. Controversial & critical discussions are expected. Many special sections: image of women in Chinese cinema; lesbian cinema & video (1st major retrospective); cinema & environmental concerns; symposium on feminist film criticism. All films must be directed or co-directed by women. No student work. Entry fee for US pre-selection: $15 to cover s&h, payable to Bérénice Reynaud, preview on 1/2" only. Nov 1 deadline. Contact her at California Institute of the Arts, School of Film/Video, 24700 McBean Pkwy, Valencia CA 92355. Send SASE for application.

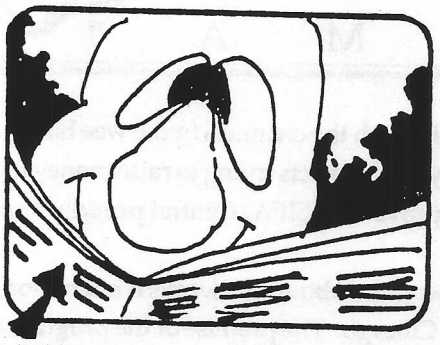
RUSSIA -

The *St. Petersburg International Non-Fiction Film Festival* occurs Feb 1-7, & accepts docs, experimental (no actors). Special section on music videos or advertising spots. Entry fee: $35. Nov 1 deadline. For info & application for US pre-selection, contact Anne Borin, c/o Marie Nesthus, Donnell Media Center, 20 W. 53rd St, NY NY 10019. ☎ (212) 362.3412. Festival address: 12 Karavannaya St, 191011 St. Petersburg, Russia. ☎ (812) 235.2660.

all listings, except "Montage '93", from Oct 1992 edition of The Independent



art by Michael Kluczyk



storyboard for Anijam project by Sean McMenemy

by Curtis Katz, Len Kohl, & Bill Naras

ASIFA/INTERNATIONAL UPDATE

by Deanna Morse

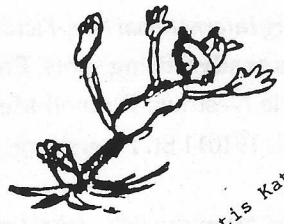
During the picnic at the *Ottawa Animation Festival*, we had an informal meeting of ASIFA/U.S.A. Chapter presidents and representatives. David Ehrlich and Marty McNamara, our US representatives to ASIFA/International were present, along with folks from ASIFA/East, ASIFA/San Francisco, ASIFA/Hollywood, and ASIFA/Washington. I represented ASIFA/Central.

David reported the move of the editorial offices of ASIFA News, the ASIFA/International quarterly newsletter from Belgium to Prague. This move has been in the works for some time and should offer the same quality of publication for less money.

We had a lengthy discussion about mechanisms for establishing unity among our U.S. chapters. Currently, we send our newsletters to each other, reprinting news of interest to our regional members. We talked about the possibilities of a "year-end" national newsletter, but this was not implemented due to lack of funding and a volunteer to coordinate the details and copy. We also discussed the possibility of a national directory, or a national members reel. More discussion will continue on these possibilities. We decided to send each other copies of our newsletters on disc, where feasible, so that other chapters could more easily integrate information from around the country.

If any members have news that you would like to have included in ASIFA News, our international publication, please send it to me, and I will make sure that it gets to the new editors.

SUPERproject!



by Curtis Katz, Len Kohl, & Bill Naras

ANIMATHON '93

Have you ever wandered through the channels in the wee hours of the morning and seen one of those telethons? You know the ones with the minimally talented acts trying to raise money for some obscure cause. Well, animators can beg with the best of them, & we're going to prove it. ASIFA/Central proudly announces **ANIMATHON '93.**

The idea is to produce a program about midwestern animation, starring midwestern animators, using the facilities of the public access TV station in Chicago. The premise of the program is a tongue-in-cheek "telethon" complete with smarmy host with the purpose of "saving" animation in the midwest. The project is currently in the planning stages, & will be recorded sometime in early 1993.

We are looking for animators willing to appear on the program to talk about their work, as well as contributions of tape or film you have produced. We are also open to taped interviews with out-of-Chicago members for inclusion in the program. The programs will be cablecast around the Chicago metropolitan area, & will be available to other cable access centers through a bicycling agreement.

If you want to be a part of this project, please call David Daruszka at 312.233.8788 (leave a message with Igor the Answering Machine).

FILM FESTIVALS, PART I David Ehrlich

1) AMERICAN FILM AND VIDEO FESTIVAL. May, 1993.
ENTRY DEADLINE; November 2, 1992.
This Festival is primarily for educational documentary films. There are roughly 100 categories, of which only one (Number #1, in fact) involves animation. The entry fee is the highest I've seen for shorts at any festival, here or abroad: $80. If your film wins a Blue or Red Ribbon (about 200 are awarded) your film will be seen at the Chicago event by a large number of educational programmers and exhibitors. If you have $80 to spend, contact:Kathryn Osen, Festival Director, American Film and Video Association, 8050 North Milwaukee Ave., P.O.Box 48659, Niles, Illinois 60714. Tel: (708)698-6440. FAX:(708)823-1561.

2) ATLANTA FILM AND VIDEO FESTIVAL. May, 1993
ENTRY DEADLINE: December 18, 1992
Individual cash awards from $100-$300 are given to a few animated shorts. The two film judges this time around are Debra Zimmerman and St. Clair Bourne, specialists on women's media and documentaries. It would make sense that if you are a woman animator, making a socially-committed film, you have a good chance here. $30 fee. IMAGE Film/Video Center, 75 Bennett Streetr, N.W., Suite M-1, Atlanta, GA 30309. Tel:(404) 352-4254/352-4225.

3) CLEVELAND INTERNATIONAL FILM FESTIVAL. April, 1993
ENTRY DEADLINE: December 31, 1992.
I praised this small festival two years in a row. The 1992 event proved even more well-organized, and it is evidently growing rapidly under Dave Wittkowsky's fine hand. They select 5-15 animated shorts for screening with the features. The entry fee is $25 and includes UPS return of your film--a great deal for the money! Cleveland International Film Festival, 6200 S.O.M. Center Road #C20, Cleveland, Ohio 44139. TEL: (216) 349-0270 FAX: (216) 349-0210

4) THOMAS A. EDISON BLACK MARIA FILM & VIDEO FESTIVAL. Tour:Jan-May, 1993
ENTRY DEADLINE: November 5, 1992
This Showcase of winning films circulates to over 40 museums and universities along the East Coast. From over 200 entries, pre-screeners amd jurors choose four Grand Prize Winners, ten Honorable Mentions and 25-30 Director's Choice Selections, most of them "rigorous" structuralist work, with a touch of socio-political consciousness. ASIFA-East member, Talia Schenkel is a Jury member this year. Work submitted to this festival must be available from January through May, 1993 for public screenings in the Tour. This will deny you exclusivity for one of the other Tournees. Entry Deadline: November 5th. TAEBMFVF, c/o Essex-Hudson Film Center, East Orange Public Library, 21 South Arlington Avenue, East Orange, NJ 07018.

5) GOLDEN GATE AWARDS (SAN FRANCISCO INTERNATIONAL FILM FESTIVAL) April, 1993
ENTRY DEADLINE: DECEMBER 6, 1992
An outgrowth of the San Francisco Film Festival, this event has a special category for animation and computer-generated imagery. There are usually 20-40 entries in this category, from which the Jury of Bay area animation professionals chooses 3-6 films for awards and mentions and later screenings at the Film Festival. The fee is $50 for films 10 minutes or less and $70 for films 11-30 minutes. The staff is reliable, efficient and friendly. Golden Gate Awards, San Francisco Film Society, 1560 Fillmore Street, San Francisco, CA 94115-3516. Tel:(415) 567-4641 FAX:(415) 921-5032.

6) INDEPENDENT FOCUS
DEADLINE; NOVEMBER 1
Every year, WNET/Thirteen in New York chooses 7-10 animated shorts for broadcast during the late spring and summer. If your film is selected for broadcast, they pay $55/minute for three releases in 3 years. There is no entry fee. INDEPENDENT FOCUS, THIRTEEN/WNET, 356 West 58th Street, New York, N.Y. 10019 Phone (212)560-2917 FAX:(212)560-6866

7) ACADEMY AWARD FOR ANIMATED SHORT
DEADLINE: NOVEMBER 30TH
If your short has won a best-in-category award at one of 40 major festivals, or has played as theatrical release for three consecutive days in 1991 in a commercial cinema in Los Angeles County (in one of Expanded's Tournees, for example) or has won a Cine Golden Eagle, then it qualifies for submission. Three films out of over a hundred are nominated by Academy voting. It's a long shot, but you never know, and there's no entry fee.Call the Academy for forms :(213)859-9619 or FAX them ((213)859-9351.

M E M B E R N E W S

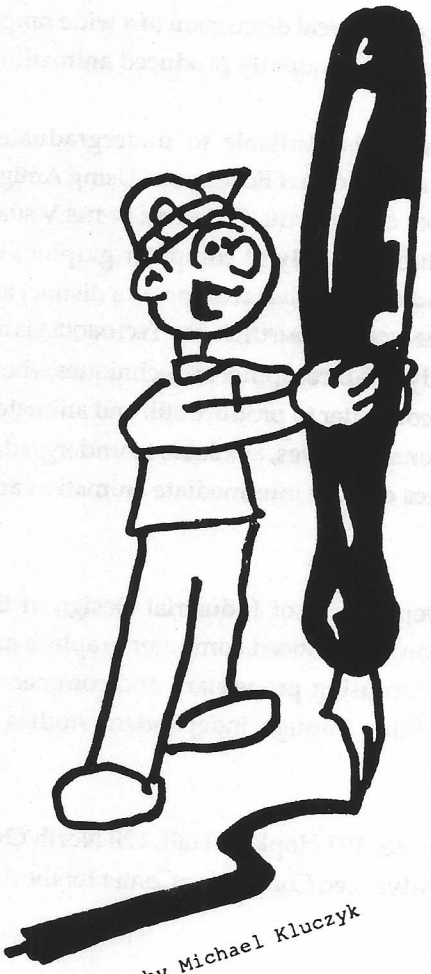
ASIFA member Jim Richardson & Anijam was highlighted in the August 24 edition of Screen magazine. The article discussed his leadership in the project, as well as his thoughts about doing it: "We want to show that animation is alive and well in the Midwest." The deadline for the project was decreed to be December 1.

One of our corporate sponsors, STARTOONS, has completed two new projects. On Sun, Dec 6, *It's a Wonderful Tiny Toons Christmas Special* will air, featuring the Tiny Toons characters we have come to know & love. Check local listings for airtime. They have also completed production on *McGee & Me*, a series of half-hour videos with a moral message for children. These productions incorporate an animated character interacting with live-action kids. The videos are being distributed by Tyndale Publishers through Christian bookstores.

On Saturday, Oct 24, the STAY TOONED! GALLERY hosted the making of *The Rocky & Bullwinkle Show*, with guests William Hurtz & Chris Jenkyns. Mr. Hurtz was the director & animator, and Mr. Jenkyns was the head writer for the classic Jay Ward cartoon shows *Rocky & Friends* and *The Bullwinkle Show* (as well as *George of the Jungle*). They gave a rare talk on the makings of these ground-breaking shows, & this first-time pairing of the two gave fans a unique perspective on these classic shows.

N E W S N E W S N E W S

DISNEY will be more than doubling the size of its Florida animation facility to accommodate tripling its staff size over the next 4 years (from 73 to 181).



art by Michael Kluczyk

WARNER BROS. has announced plans to sell all of its animation art exclusively at its own retail stores. This plan could be a serious blow to independent gallery owners, who estimate that up to half of the art they sell is Warner Bros. Reasoning for this decision comes from a supposed problem with bogus art, & that this new program will better police the marketplace.

According to some newspapers, almost all of the more than 300 employees of DON BLUTH's Ireland studio were laid off in August. No details, but it is assumed the reason is due to *Rock-A-Doodle*'s poor reception in theatres, causing a very serious money problem. Negotiations have begun with MGM, Inc. to help bail them out.

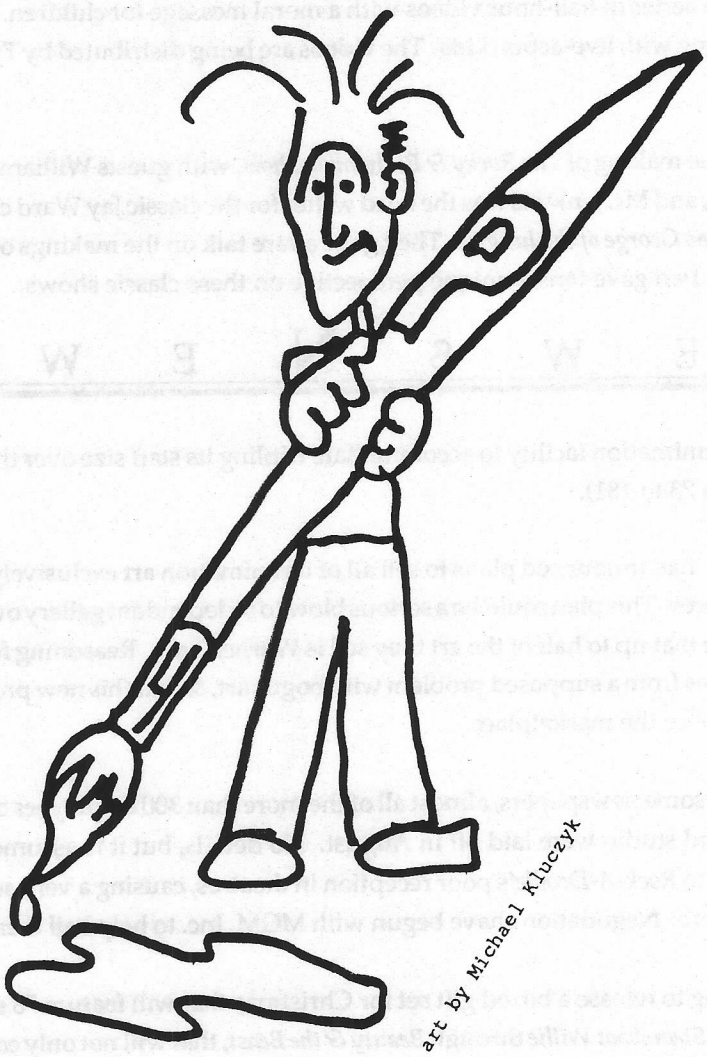
DISNEY is going to release a boxed gift set for Christmas that will feature 78 songs, ranging from *Steamboat Willie* through *Beauty & the Beast*, that will not only contain songs from their animated classics, but also lesser-known tunes from live-action films & the amusement parks. It's being marketed as a serious music collection for adults, & includes a 60-page illustrated booklet. You can get 3 CD's for about $50, & 3 cassettes for about $35.

FRIZ FRELENG, the director/animator of Looney Tunes, Merry Melodies, & Pink Panther, is writing an autobiographical art book. It will be co-authored by Dave Weber, & published by the Donovan Publishing Co.

LIQUID TV is back! Ten new shows will première on MTV this fall, with segments using puppet, cel, cut-out, & computer animation, as well as stop-motion & live action with effects. Contributing artists from Hungary, Britain, Korea, Czechoslovakia, & US. Peter Chung's gruesome *Æon Flux* will return with 5 new episodes.

Interested in studying animation or computer animation at Ohio State? Here's what ASIFA member Leslie Bishko said about OSU:

Animation courses offered in the College of the Arts are designed to introduce both film and computer animation techniques at the undergraduate and graduate levels. BA, BFA, MA, and MFA degrees can be pursued with an animation emphasis through individualized curriculum in the Departments of Art, Art Education, Industrial Design, and Theatre.



ANIMATION PRODUCTION I is currently required for all cinema majors. It explores fundamental animation techniques as applied to animation methods such as hand painting on film, flipbooks, computer assisted pencil tests, use of cel levels, cut outs, rotoscoping, pixilation and 3D models. ANIMATION PRODUCTION II focuses on a more personal investigation of animation, leading to individual projects, concept development and refining technique. Group technical projects explore in-camera affects, camera movement, multiple exposures and use of the computer assisted animation stand. The courses include screening and critical discussion of a wide range of commercial and independently produced animation.

Computer animation is available to undergraduates through the department of Art Education. Using Amiga computers, INTRODUCTION TO THE COMPUTER IN THE VISUAL ARTS is an introductory study of computer graphics in relation to the traditional visual arts and as a distinct art form. THREE-DIMENSIONAL COMPUTER ART TECHNIQUES is an introductory study of 3-D computer art techniques where students use the computer to produce still and animated imagery. Additional electives, available to undergraduates and graduates explore intermediate animation and image making.

At the graduate level, computer animation techniques are taught through the Department of Industrial Design at the Advanced Computing Center for the Arts and Design. Students are given instruction in advanced computer graphics and animation techniques including modeling, data generation, rendering, and animation using proprietary and commercial software packages. After this series of courses, students can work on animated films through independent studies or interdisciplinary group studies courses.

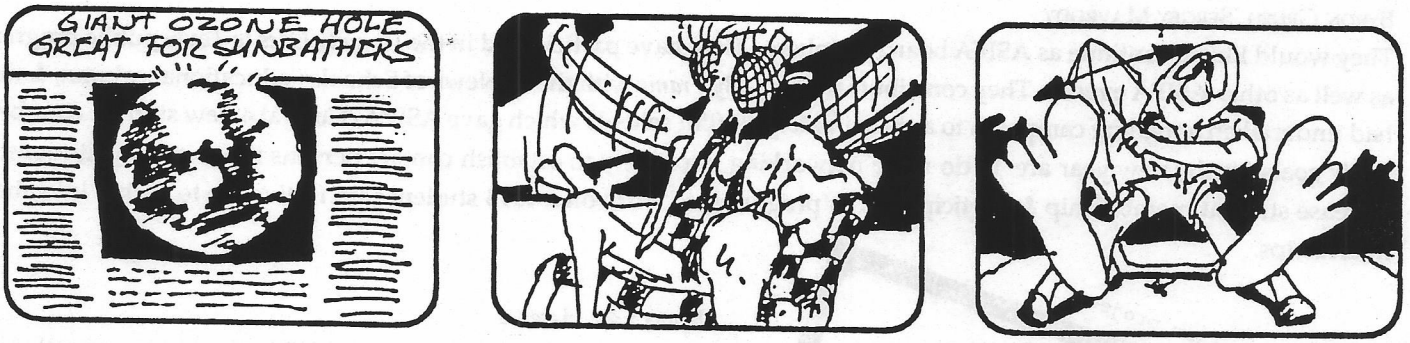
For more information on undergraduate programs, contact the Office of Arts Advising, 152 Hopkins Hall, 128 North Oval Mall, Columbus, OH 43210; for more information on graduate programs, contact the Advanced Computing Center for the Arts and Design, 1224 Kinnear Road, Columbus, OH 43212-1154.

PUBLICATIONS

The Animation Magazine's *Industry Directory* has 62 pages of names & addresses, with categories including ad agencies, art dealers, animators, A/V services, background artists, etc. (over 40 other categories). Good source for sending résumés, promotional services. Listings include contact person, address, & phone #. No pix or ads in directory - just listings. Send $25 to Animation Magazine, 5889 Kanan Rd, Suite 317, Agoura Hills CA 91301. ☎ (818) 991.2884.

PIONEER LDCA's animation laser discs are now available for $100 each. Some titles are: The World of Alexeieff & Parker; *Dojoji Temple, House of Flame* by Kihachiro Kawamoto; The World of John Whitney; *The Magic Ballad* by Tadanari Okamoto; and others. All discs are at least one hour long, & some are two hours. A one-hour McLaren disc, & 2 two-hour discs of National Film Board of Canada animation will be available "soon." If your institution buys 5 or more at one time, a 15% discount will be applied. Contact: Cecile Starr, 50 W. 96th St, NY NY 10025. ☎ (212) 749.1250.

Desktop Computer Animation: A Guide to Low-Cost Computer Animation, by Greg McNichols, can be ordered for $45+$3.50 s&h from Focal Press, 80 Montvale Ave, Stoneham MA 02180. ☎ (800) 366.2665.



storyboard for Anijam project by Sean McMenemy

THE TUNE

It's Bill Plympton's very first animated feature. It's called *The Tune*. And it came to Chicago! Here's sort of a synopsis: The young hero, Del, is a struggling would-be songwriter searching for that song to catapult him to superstardom. Or at least grant him a steady income so he can marry his sweetheart, Didi, a browbeaten secretary. Unfortunately, Didi's sleazy boss, Mr. Mega, CEO of Mega Music (and Del's boss too) gives Del a deadline: a smash hit in 47 minutes or he's fired. *The Tune* played at the Music Box theater, 3733 N. Southport in Chicago, for two weeks only - Oct 23 thru Nov 5. Hope you didn't miss it.

ANIMATION MAGAZINE RETURNS!

Animation Magazine went into a brief hiatus last year, as it was (re)purchased by Terry Thoren, the original publisher. The magazine is six years old, & is the only periodical in the world directed both at animation professionals and fans of the art. It offers news of the industry, reviews, interviews, festival listings & other articles of interest. The new issues are bigger & better-looking than in the past. To subscribe, write Animation Magazine, 5889 Kanen Rd, Suite 317, Agoura Hills CA 91301. Subscriptions are only $15 for 4 issues (1 year), $21 for 6 issues, $36 for 12 issues.

Send info about your projects to: Deanna Morse, Associate Professor, School of Communications, Grand Valley State University, Allendale MI 49401, for inclusion in the *Midwest Update* column, a regular feature in Animation Magazine.

MISSION STATEMENTS

Now's your chance to vote for your 1993-1994 ASIFA/Central board members! All of the following people are up for re-election, so read about them & then vote on the ballot page. Then lick a stamp & mail it in!

DAN CASCARDO

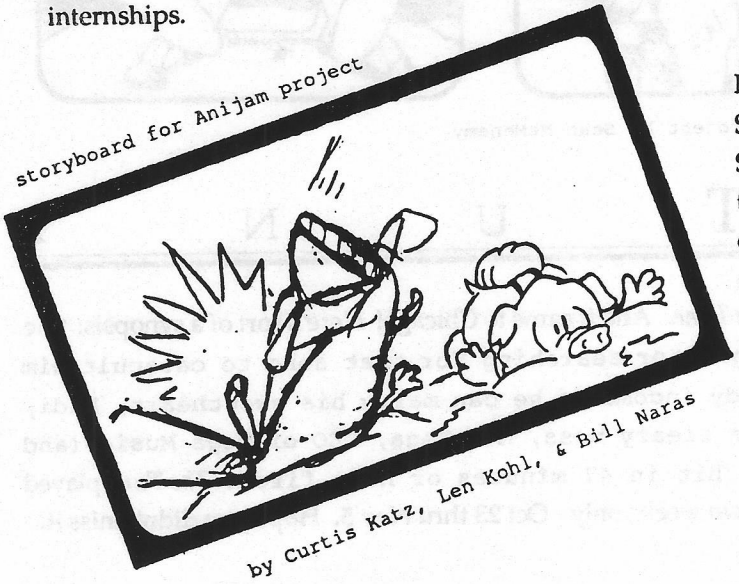
With Jim Richardson, he is coordinating the Anijam project. He is a graphic designer & animator who has designed a number of characters for animation. He also designed our yellow promotional flyer which helped to bring in new members.

MARIE CENKNER

She has volunteered to continue as Treasurer (which is not a board position). She is the co-owner, with ASIFA member Paul Jessel, of ANIMASAUR PRODUCTIONS in Highland Park, where they use a variety of animation techniques - like foam-cast armatures, which you have all seen at some point, because they have done the "Helping Hand" character of Hamburger Helper commercials.

BYRON GRUSH, SERGEY MAVRODY

They would like to continue as ASIFA board members. They have participated in the *Hoppity Goes to Town* public program, as well as other ASIFA events. They contribute to *Frame By Frame* with their "News of Schools" educational column, & they had undertaken a mailing campaign to approximately 40 film schools which gave ASIFA/Central 4 new student members. Their goals for the new year are: to do more networking, especially to establish contact persons in various institutions; to increase student membership & participation in programs; to work on a 1993 student film festival; & to gather info about internships.



MARY LOU HAYNES

She has been a board member of ASIFA/Central for several years. She is a musician/vocalist. She was a coordinator of the animation jury for the Chicago International Film Festival. She is active on the programming committee & is interested in proposing a science-fiction animation film festival for ASIFA to program in Chicago.

LEN KOHL

He is a cartoonist & was active this year as a volunteer at the Chicago Children's Museum in their Animation: Pictures on the Move exhibit. He has served as archivist for ASIFA/Central & is working to organize our library of animation resources.

JIM LENTZ

He has invited a number of guest animators to Chicago to speak at the STAY TOONED! GALLERY as part of their Celebrity Animator series. I would like to stay on the board. I believe I could provide help in soliciting more corporate sponsorships throughout the midwest U.S.

DEANNA MORSE

I am willing to continue as President of ASIFA/Central for another year. My interest in serving on the board will be to continue to build a strong, decentralized base of activities, with quarterly meetings in Chicago, an active board of directors, & working committees & programs/projects. Because I see ASIFA/Central as a regional organization, I will encourage ideas & programs that will serve the wide geographic base of our members. I will continue to coordinate the funding & publication of the

(continued...)

quarterly newsletter, & will continue to work on building our membership. Jim Lentz & I plan to pursue strengthening our corporate memberships. I will also serve as a liaison to ASIFA/International.

BILL NARAS

He has programmed a variety of animation events in & around Chicago. He has been active on the programming committee, & last year he coordinated the special *Hoppity* event, for which he produced an informational slide show about the Fleischer studio & ASIFA. He was also guest editor for the second summer newsletter of *Frame by Frame.*

JIM RICHARDSON

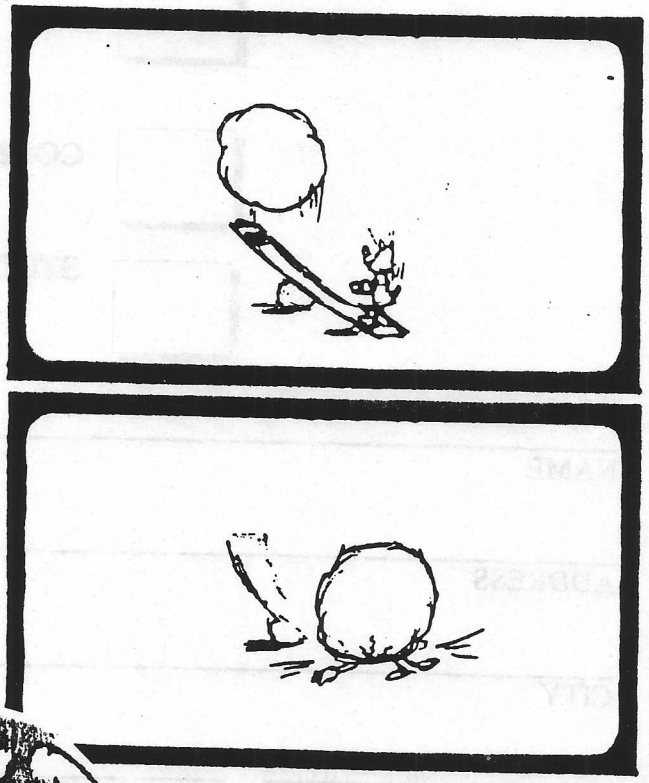
My accomplishments this year as a board member were to help organize & produce the Anijam project with Dan Cascardo. So far, the project is rolling into production & will be completed by Feb 1993 sometime! I wish to remain a board member for another year. I hope to complete the Anijam project, help organize some sort of Anijam fundraiser, & a world première press party. I also would like to do title sequences for the Midwest Reel & the Animathon cable access show.

MIKE RILEY

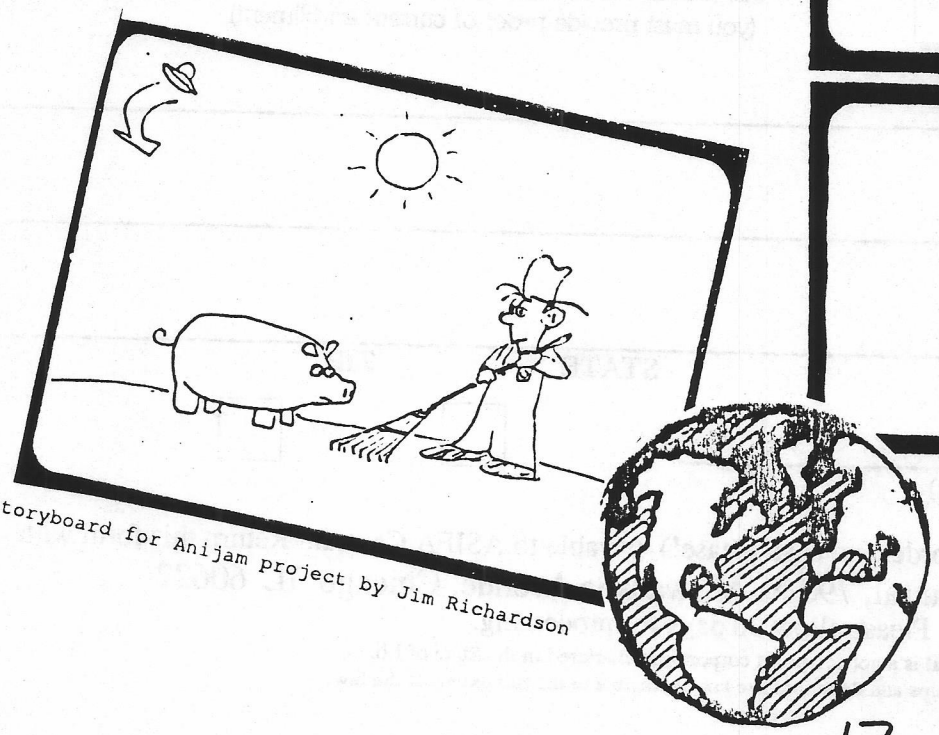
He has been a member of ASIFA/Central for over 15 years. He has served on its executive board for the past five years. Mike has made short animated films & taken courses on filmmaking at the School of the Art Institute of Chicago. He has worked with animator J.P. Somersaulter & contributed both painting & camera work to the film *Yo-Yo the Clone Too.* In addition, Mike has attended animated film festivals in Los Angeles, Toronto, & Ottawa. He also has been on the animated film jury for the International Children's Film Festival & the Chicago International Film Festival. Mike's other interests include geometry & ice hockey. he has sponsored high school film clubs & taught animation techniques to inner city students.

MARLA SCHWEPPE

I would like to continue as an ASIFA board member. I am particularly interested in extending the activities of ASIFA/Central to include members & potential members from beyond the Chicago area. I would like to continue working on the ASIFA/Central Reel & to pursue other activities yet to be established, which would allow members from throughout the midwest area to participate.



storyboard for Anijam project by Curtis Katz, Len Kohl, & Bill Naras



storyboard for Anijam project by Jim Richardson

MEMBERSHIP in ASIFA Central

ASIFA, l'Association Internationale du Film d'Animation (the International Animated Film Association), is a unique organization dedicated to the artform of animation. With chapters in over 50 countries, ASIFA bridges the political and cultural barriers to encourage and promote animation to both industry professionals and the general public. ASIFA Central, the Midwest American Chapter, encourages the work of Midwestern animators by providing networking opportunities. Support animation in the Midwest and around the world by joining today!

☐ **LOCAL** - $20 per year
- Subscription to *Frame by Frame*, chapter newsletter
- Free admission to ASIFA-sponsored programs
- Discount admission to co-sponsored programs
- Local voting rights

☐ **PROFESSIONAL / INTERNATIONAL** - $35 per year
- All Local Membership benefits
- International membership and voting rights
- Discounts on international ASIFA festival admissions & entry fees
- Subscription to *ASIFA News*, international newsletter

☐ **CORPORATE SPONSOR** - $250 per year
- All Professional Membership benefits

☐ **STUDENT** - $10 per year
- All Local Membership benefits (see above)

(you must provide proof of current enrollment)

NAME _____

ADDRESS _____

CITY _____ STATE ☐ ZIP ☐

TELEPHONE (work) _____ (home) _____

Please make your check or money order (no cash please!) payable to ASIFA Central. Return this form with payment to: ASIFA Central, 790 N. Milwaukee Avenue, Chicago IL 60622.

Please allow 30 days for processing.

ASIFA Central is a not-for-profit corporation chartered in the State of Illinois.
All memberships and donations are tax-deductible to the full extent of the law.

3

FRAME BY FRAME

WINTER 1992 EDITION

newsletter of ASIFA/Central

Letter *from the* PRESIDENT

Much is happening with ASIFA/Central! We have several members who are volunteering their time for projects in the organization, and there is lots of positive interest expressed by our members in Chicago and in the region.

Look on page 5 for information about our big January program, celebrating the 50th anniversary of the release of *Hoppity Goes To Town*, organized by ASIFA member Bill Naras. This winter we will also be involved with the Chicago Children's Museum animation exhibit, and are determining what other projects we can undertake.

As always, we need your support! We need your involvement, volunteering your time and energy...and we need your membership renewals. Please send in your renewal forms for 1992!

Deanna Morse

Deanna Morse is an animator and an Associate Professor of film & video in the School of Communications at Grand Valley State University, Allendale, Michigan. This year, she is on sabbatical, and is studying computer animation at the School of the Art Institute of Chicago. She has also just recently completed two animations for Sesame Street.

RESULTS of the MEMBER SURVEY

When asked what your involvement in animation was, 39% were animators, 27% were fans, 19% were producers/directors, 14% were students, and 2% were commercially involved, such as with advertising.

57% were familiar with ASIFA and its programs, and 43% weren't.

44% of respondents had a favorable opinion of ASIFA, 5% had an unfavorable opinion (temporarily, I'm sure), and 51% were indifferent.

When asked what your interest in animation was, 48% were interested professionally, 27% were film fans, and 25% were technically interested.

78% of you wanted to do a traveling reel of our members' works, while 22% weren't that crazy about the idea.

90% thought that a directory listing members' skills & services would be beneficial, and 10% said NOT!

76% of you wanted to enter your works internationally in major film festivals, and 24% were absolutely repulsed by the idea.

52% wanted to establish cooperatives to help independent producers with labor & equipment for their projects, but 48% didn't.

When asked how an animation organization like ASIFA could be beneficial to you, most said the newsletter & info, followed by a tie between professional contacts and tech info/seminars, then film screenings, then promotion/exposure at festivals & screenings, then funding assistance & grant info, followed by a tie between production assistance and research & resource files, and ranked last was social activities (doesn't anyone like to party?).

Also, when asked what kinds of programs you were most interested in, most said visiting animators, followed by independent animation screenings, then a tie between classic cartoon and experimental animation screenings, followed by tech seminars, then seminars on funding & grant-writing, and last again were social events and parties.

Thanks again to everyone who filled out and returned the survey! Your participation is greatly appreciated, and is needed to create a better ASIFA for all of us.

Frame By Frame, Published by ASIFA/Central, the Midwest Chapter of the International Animated Film Association. Please send correspondence to ASIFA/Central, 790 N. Milwaukee Avenue, Chicago IL 60622.
Editor, Design & Layout - Jeff Jankens
Computer, mailing, and printing services provided by Grand Valley State University, Allendale MI.
ASIFA/Central is a not-for-profit corporation registered in the State of Illinois to promote the art of film animation through its programs.

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ASIFA/Central Chapter News

General news:

We have had two enthusiastic, well attended meetings in Chicago this fall. At the first, I distributed a sheet outlining opportunities for involvement with ASIFA, and solicited member involvement on the Board of Directors. Our second meeting was a planning meeting, where we discussed future activities and programs for the organization.

On December 8th (after this article was written, but before you will receive this newsletter), we will have a general meeting of all Chicago members interested in serving on the board or heading up committees or projects. If you are interested in working in either of these capacities, but were unable to attend the meeting, please contact me at the address below. ASIFA members who do not live in Chicago could also take on some of the chapter responsibilities; we will just need to correspond more regularly. We need to have a strong, active, working board to make this organization succeed!

What's in the works:

Hoppity Screening - We are planning a big program for January 12th. ASIFA/Central member Bill Naras is organizing a program to celebrate the 50th anniversary of the release of Fleischer studios *Hoppity Goes to Town*. Chicago animator and ASIFA/Central member Gordon Sheehan worked on the film, and we plan to honor him at that event. Bill has obtained a free screening facility, and is working to generate promotional materials for the event, as well as materials about ASIFA to distribute at the screening. If you would like to help on this, or volunteer to work at the screening, please let me know. We hope to widely publicize this screening, which should be a good fundraiser for our organization, and should provide us with some visibility in Chicago.

Any out of town members interested in coming into town for the weekend? We are looking into the possibility of conference rates at area hotels. Call me if you are interested.

Chicago Children's Museum - The Children's Museum at Navy Pier is planning an exhibit on animation which will be up early in 1992. ASIFA members have volunteered to demonstrate animation techniques, and we are discussing the possible installation of a display about animation. We are also talking about developing a public relations piece for ASIFA which could be distributed at the Children's Museum during their animation exhibit in 1992. It could include: information about animation careers in the midwest, information about ASIFA, and listings of local and regional events of animation interest. Is anyone interested in writing and coordinating such a piece?

ASIFA/Central REEL - Several members have expressed interest in working to compile a sample reel of films and videos by ASIFA/Central members. We would probably make the reel available to members for screenings in our communities, and try to work an exchange with other U.S. and international ASIFA chapters. This reel could promote our organization, as well as showcase the talents and diversity of the membership. The first thing we need to do is get a sense of what might be included. If you have work that you are interested in showing in the reel, please send information about it. We need to know:

TITLE
Length
Format (film, video, 1", 3/4",1/2", etc)
Description , type of project (independent, commercial, student, etc.)

Any comments or suggestions for this project will be welcome. We will also need to find a facility for video editing and dubbing and/or 16mm printing and video transfer. Any resources out there? Already,

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ASIFA members Byron Grush and Marla Schweppe have volunteered to work on this project, and Jim Richardson has offered to make an animated title sequence for the reel.

Anijam Reel - Student member Peter Fox expressed interest in starting an Anijam reel for other student members - where each person would animate on some pre-determined theme. Any others interested in participating on such a project? Let us know!

Education - We are talking about ways to reach the midwest animation schools. Byron Grush and Sergey Mavrody have begun working in this area - more to come!

Midwest Directory - Included in the next newsletter will be a directory of all the cel or computer animation companies in the midwest. If your company would like to be in such a directory, send info to address below.

HEY! - Enclosed in this newsletter is more of David Erlich's updates for International members. For this edition, we have decided to give everyone these updates. However, in the future this information will only go to International members who have renewed for 1992.

Please send your feedback, ideas, suggestions, and areas where you want to volunteer your time or services to: Deanna Morse, 537 South Dearborn #14B, Chicago IL 60605. Phone 312.663.0614. Or, write to the ASIFA office.

this newsletter can be RECYCLED

thanks!

Thanks to the following ASIFA/Central members who have already renewed their membership, and paid their dues for 1992!

Gigi Alandt, Detroit, MI (international)
Ted Bailey, Grand Rapids, MI (international)
Dan Cascardo, Chicago, IL (international)
Marie Cenkner, Highland Park, IL (international)
Dave Daruszka, Chicago, IL (international)
Monica Dougherty, Chicago, IL (local)
Byron Grush, Naperville, IL (international)
Mary L. Haynes, Chicago, IL (international)
Tim Hodge, San Antonio, TX (international)
Stan Hughes, Chicago, IL (international)
Paul Jessel, Highland Park, IL (international)
Lennie Kohl, Chicago, IL (local)
Carol Lacca, Williamston, MI (international)
Sergey Mavrody, Chicago, IL (international)
Deanna Morse, Chicago, IL (international)
Bill Naras, Chicago, IL (international)
Jim Richardson, Chicago, IL (international)
Mike Riley, Glenview, IL (international)
Dan Scanlon, Clawson, MI (international)
Terry Schoen, Lexington, KY (local)
Marla Schweppe, Evanston, IL (international)
Gordon Sheehan, Chicago, IL (honorary member)

Stay Tooned Gallery, Barrington, IL (Corporate member)
Startoons, Chicago, IL (Corporate member)

• list as of 12/10/91 •

☞ If your name is not listed, please send in your renewal for 1992. There is a handy membership form included with this newsletter. Additional donations are welcome! Thanks for your support of ASIFA/Central!

Festivals!

For your information and enjoyment, here is a list of exciting upcoming festivals. Before sending in any submissions, we recommend that you first contact the festival headquarters to be advised of any last minute changes (and also so you can get a registration form!).

JAPAN -

Next year's **4th International Animation Festival** in Hiroshima, Japan, will be held August 20-24, 1992. Entry forms must be sent in before sending the actual work. These entry forms must be received by March 21, 1992, and can be obtained by writing to Hiroshima '92 Festival Office, 4-17 Kako-machi Naka-ku, Hiroshima 730 Japan (phone 81.82.245.0245). After sending in the entry form, the films or videocassettes will be received only during the period beginning March 1 and ending April 21, 1992. The biggest prize is ¥ 500,000 (how much is that in dollars?).

NEW YORK -

The ASIFA/East chapter will be having an **Animated Film Award Festival** on January 30, 1992. The work that you submit must have been produced within the last three years. Entry fees are $5-30, and must be in either 16mm or 3/4" format. The deadline is January 2, 1992. For more info: Richard Rauh, 11 Admiral Lane, Norwalk CT 06851. Phone 203.847.4740.

The **6th City Lore Festival of American Film & Video** will occur sometime in March. Entry fee is $10, and must be either 16mm or 3/4". Deadline is February 15 for City Lore Festival of Film & Video, 72 East 1st Street, NY NY 10003. Phone 212.529.5062.

The **New Directors/New Films Festival**, a prestigious event designed for "new" and "unknown" features, documentaries, and animated shorts, will commence in March 1992, for 35mm or 16mm films. No entry fee! Deadline is January 6. For more info, contact: New Directors/New Films, Film Society of Lincoln Center, 70 Lincoln Center Plaza, NY NY 10023-6595. Phone 212.875.5636.

GEORGIA -

The **16th Atlanta Film and Video Festival** will be held in May. Entries must have been completed after January 1, 1989. There is a $25 entry fee, and accepted formats are 16mm, Super 8, 3/4", and 1/2". The deadline is January 3, 1992, and for more info you may contact them at 75 Bennett Street NW, Suite M-1, Atlanta GA 30309. Phone 404.352.4254.

OHIO -

The **Cleveland International Film Festival** is to be held March 26 - April 5. Estimated audiences are 21,000, so if you send in your 35mm or 16mm film before the December 31 deadline, you shall be known to many! Fee is $20. For more info: David Wittkowsky, 6200 SOM Center Road C20, Cleveland OH 44139. Phone 216.349.0210.

TEXAS -

On February 21-25, 1992, the **Third Wave International Women's Film and Video Festival** will take place. Dedicated to features and shorts produced by women, this festival accepts submissions in 16mm or 3/4" before January 6. Costs $10. Contact the Third Wave Women's Film & Video Festival, Women's Media Project, Box 49432, Austin TX 78765. Phone 512.442.5760.

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COLORADO -

The **3rd United States Environmental Film Festival** will occur April 23-26, 1992. Although this festival is not just for animations, this is the only American film festival that is dedicated strictly to works dealing with environmental issues. An audience of at least 10,000 is expected. Accepted formats are 35mm, 16mm, and 3/4", and the deadline is January 6. To find out more info (including what the entry fee will be), contact Jeanne Sauer, USEFF, 1026 West Colorado Avenue, Colorado Springs CO 80904. Phone 719.520.9157.

SINGAPORE -

The **5th Singapore International Film Festival** will be accepting 35mm, 16mm, 8mm, and 3/4" features, shorts, and documentaries (not necessarily animated works) until December 31, 1991. The festival will occur in March. Contact them at 17A Cecil Street, Singapore 0104. Phone 223.5109.

FINLAND -

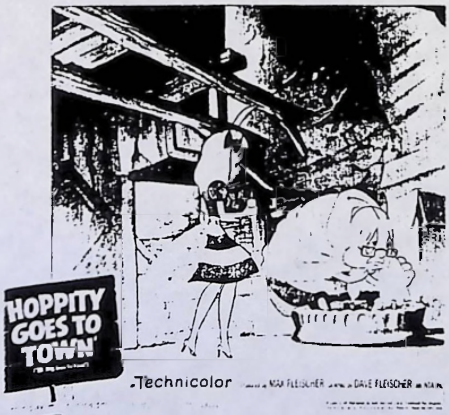
On March 4-8, 1992 the **22nd Tampere International Film Festival** will be showing 35mm or 16mm entries to an expected audience of 13,000. The Grand Prize is going to be a bronze statuette, and they'll even throw in a nice sum of $6,500 to make it extra special! There is no entry fee, and the deadline is January 15,1992. Contact Kirsi Kinnunen, Box 305, 33101 Tampere, Finland. Phone 358.31.235681.

GERMANY -

The **6th International Animation Film Festival** will be in full swing in Stuttgart from March 20 to March 25, 1992. This show should prove to be interesting, as special attention is going to be given toward recognizing films from the various republics of the former USSR. Special attention will also go to young people who are newcomers to the wonderful world of animating. I could not obtain information regarding entry fees, accepted formats, or even the deadline, so it would behoove you to contact them at Teckstraße 56, D-7000 Stuttgart 1. Phone 711.2622699.

By the way, the next ASIFA/International Executive Board Meeting will be held in Stuttgart during the festival.

SPECIAL EVENT



Time To Remember Hoppity

On December 4, 1941 an enjoyable animated feature called *Mr. Bug Goes to Town* was released just in time for the holiday season. The Fleischer animation studio had rushed to finish the film for this traditionally profitable time of year when lots of families go to the movies.

Vivid, colorful, and intricately animated, the film had received considerable early press because of its opening shot where the camera pans over an enormous three-dimensional model of New York City. The Fleischer shop devoted four months to the construction of the set, and worked out a complex choreography of camera movements which segued into animation of the big city, drawing closer and closer to street level, where most of the action takes place.

The story is about how the little insect inhabitants of

Bugville U.S.A., located just 45 inches from Broadway, deal with the destruction of their homes by the encroachment of human civilization. The hero of the film is Hoppity, an awkward but lovable grasshopper, who is in love with the pretty Honey Bee. Hoppity eventually saves the day, despite the villainy of G. Bagley Beetle, a ruthless bug that would even allow Bugville to be destroyed in order to win Honey Bee for himself.

The film was unique and is historical in that it was the first American feature cartoon released that was based on an original story. Dave Fleischer reportedly got the idea for the film from Maeterlinck's *The Life of the Bee*, but could not secure the rights. So he created a new story about Hoppity and his friends.

With a bouncy musical score by Frank Loesser and Hoagy Carmichael, it seemed to Max and Dave Fleischer that they had a sure winner in "Mr. Bug." But unfortunately for the Fleischers, the film failed to be a success. As fate would have it, timing was against Hoppity & company - the movie happened to be released the same week as the bombing of Pearl Harbor.

That problem, coupled with the lackadaisical promotion by Paramount, created shabby box-office returns, causing the movie to be pulled from distribution. To make matters worse for the Fleischers, Paramount, already annoyed with the amount of money the brothers were spending on their cartoons, foreclosed on the studio, wresting control of it away from Max and Dave. The film returned to the theatres a number of months later as part of a double-bill, renamed *Hoppity Goes to Town*.

While *Hoppity Goes to Town* is no *Fantasia*, it is indeed a well-made animated feature. It definitely compares favorably with many of the Disney Studio efforts of the '60s and '70s, and is without a doubt far better than most other non-Disney cartoon features. It remains a charming and good-looking film, made with the delightful Fleischer style that adults seem to enjoy as much as kids do.

ASIFA/Central will be sponsoring a special showing of *Hoppity Goes to Town* to celebrate the film's 50th anniversary. The showing will be on Sunday, January 12, 1992 at 2pm in the Talman Theatre at 4901 West Irving Park in Chicago. ASIFA/Central members are admitted free.

ASIFA/Central greatly appreciates the Talman Savings and Loan's participation in this event.

Written by Bill Naras. Story sources: *Enchanted Drawings*, by Charles Solomon; *Of Mice and Magic*, by Leonard Maltin, and other sources.

Contributors to this edition of *Frame By Frame*:
Bill Naras
Deanna Morse
Byron Grush
James Duesing
Marla Schweppe
& Marie Cenkner

Kathey Rose, a performance artist and animator, will be appearing at Northern Illinois University in DeKalb on February 20, 1992 to lecture and present a video of her most recent work. For more info, call Harry Wirth at 815.753.0291.

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InterJam '91

InterJam '91 is an electronic animation "jam" or collaboration between artists. It is intended to be interactive, non-linear, and run on multiple platforms. Participants in InterJam communicate through electronic mail and send image files to each other. Rather than standardizing on one system of animation or style of working, InterJam attempts to bridge platforms and personal approaches in order to bring collaborative aesthetic issues into play.

"Non-linear" means the work can be created simultaneously by a number of different people. Each person works out from the original "core" animation and takes it in their own direction. They may decide to add to the beginning or the end, to rearrange frames, to delete some or all of the core, or to work from one or more particular frames to produce a new sequence.

ASIFA/Central member Byron Grush started such a project in July of 1991, working from Northern Illinois University School of Art's Sparkstation. If you wish to contribute to InterJam, please contact him or Mary Beams at the School of Art, Northern Illinois University, DeKalb IL 60115. Phone 815.753.0291 or by internet to byron@art.niu.edu or to mary@art.niu.edu.

After contacting him, Mr. Grush will send you a questionnaire to fill out, asking what facilities you have access to, if you can generate computer images, what format, if you can do data translation, etc.

Maxwell's Demon

James Duesing is an animator who lives and works in Cincinnati, Ohio. He is currently Assistant Professor of Electronic Art at the University of Cincinnati, and his hand-drawn animation has been exhibited widely, in over a hundred international festivals and exhibitions. Recently he finished an eight-minute computer animation, titled *Maxwell's Demon*, which took him three and a half years to complete. Mr. Duesing had this to say about his newly completed work:

"*Maxwell's Demon* is conceptually an outgrowth of the hand-drawn animation I have been producing, but technically I have redirected myself to create a completely computer-generated work. Great attention to surface qualities and color depict complex social structures in which characters eke out an existence shaped by their culture.

Maxwell's Demon is the story of characters who have been corralled on an industrial reservation named Lorado, in a world that has shifted to being information- and service- based. The reservation is built on a polluted lake, which is a tourist attraction. Locals run souvenir stands, selling plastic things (Frisbees, hula-hoops and such) as remnants of their past industrial culture. In Lorado, there are many kinds of love, and everyone has a pet. When the last living fish commits suicide because of bad water conditions, it sparks a confrontation between Fashionette and Maxwell, the one-armed owner of the reservation's largest boutique. In the course of the argument, the lake more

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or less accidentally gets set on fire, freeing the inhabitants of the reservation but destroying their home in the process. Fashionette begins to plan a new life for herself and the reservation, but no one knows how to start putting out the large-scale chemical fire.

The process of doing this animated project was an involved one, developed over the course of several years. I spent the first year doing pre-production work on the computer, and organizing actors and musicians for the production of the components of the soundtrack. After eight months of creating the movement extremes for the characters and the environments, I began the actual animation and dumping images to tape. The inbetweening allowed me to finely tune the techniques I initiated in creating the extremes while exploring ways to create computerized movement. In the work, you will notice that the complexity and density of the movements increase as the project progresses."

Maxwell's Demon was made at the University of Cincinnati DAAP Computer Graphics Center.

SIGGRAPH

SIGGRAPH'91 was held in Las Vegas. Locals complained that business was off. Concluded that only a bunch of wierdo's could possibly prefer computers to Las Vegas offerings!

The most memorable aspect of the Film and Video Show had all the audience members holding up paint sticks with a red reflective square on one side and green on the other. Using the stick each audience member was able to control one pixel on the screen. By following simple directions the entire audience worked together. The closest thing to animation was a countdown. A series of zeros and ones on the back of the chair in front of each participant provided the script. Clearly not an efficient way of animating, it provided fun for all involved. Plans are already in place to provide a venue at SIGGRAPH'92 for interested parties to design their own project using the system designed by Loren and Rachel Carpenter.

Another first for SIGGRAPH'91 was a juried show of virtual reality and hypermedia installations. The show floor was split between the two with about a dozen exhibits of each. The jurors sought projects which represented real applications ranging from industry to education to art.

An expanded format for education provided many opportunities. In a course entitled "Educating the Computer Animator", co-chaired by Scott E. Andersen of Industrial Light and Magic and Jonathan P. Luskin of the California Institute of the Arts. The lecturers included John Lasseter of

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los angeles INTERNATIONAL animation CELEBRATION

As another Los Angeles International Animation Celebration fades slowly into memory, we would like to pass on a few highlights to our fellow ASIFA/Central members. Even though we arrived at LAX with our heavy-duty foam seat cushions, we again failed to win a Golden Buns award. We attended 20 of the 27 screenings shown over a six-day period - enough to make the purchase of VIP passes worth the cost. We saw all the films in competition and were grateful to the pre-screening jury and the entrants for the unusually high quality of this festival. There were so many films that we enjoyed that we will be only able to mention a few that stood out for various reasons.

Many of our favorites appear on the awards list:

-*Two Sisters* (Caroline Leaf) - a somber and poetic tale about two reclusive sisters and how their relationship is altered by a visitor; executed in paint on glass (?) using Ms. Leaf's familiar metamorphosis technique

-*Fool of the World* (Cosgrove-Hall) - stop motion 54 min. telling of a Russian folk tale notable for its unusually good puppet design, especially evident in the banquet sequence where one of the puppets saves the rest by eating an enormous meal they are "required" to consume

-*Sacajawea* (Neil Affleck) - the story of the native American woman who guided the Lewis & Clark expedition; the free loose drawing and use of metamorphosis combined with the fluid script and excellent narrator overcome the occasionally weak drawing

-*The Hunter* (Mikhail Aldashin) - cel animation, a hilarious tale about a hunter's attempt at stalking various prey with the aid of his wife's creative disguises; winner of two prizes

-*Creature Comforts* (Nick Park) - Aardman Studios multi-award winning clay animation interviews with zoo animals

-*Manipulation* (Daniel Greaves) - cel, torn and crumpled paper animation depicting an unfortunate cartoon character being tormented by the animator, a hilarious switching of fates

-*Tom Thumb* (David Borthwick) - a mesmerizing and unsettling surrealistic rendition of the familiar fairy tale using pixelated people and stop motion puppets; an adult film, made as a pilot for the BBC 2 television

-*Deadsy* (David Anderson) - a visceral combination of stop motion and hand-colored

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Pixar, Nancy St. John of Industrial Light and Magic and Andries van Dam of Brown University discussing their philosophies of educating the computer animator. The concensus was that the computer animator should have a firm grounding in traditional cel animation. What think you?

The course entitled " Advanced Techniques in Human Modeling, Animation and Rendering" presented high end development in animation tools including animating cloth, representation of skin, high level control of motion, representation of dirt and advanced modeling tools.

Another course that received rave reviews was presented by Dean Winkler of Post Perfect, Inc. on "Video Technology for Computer Graphics". He single-handedly presented extensive valuable video information for the computer animator. Hopefully he'll be invited back for next year.

Papers on animation included "Animation Aerodynamics", "Animated Free-Form Deformation: An Interactive Animation Technique" and "Motion without Movement", An Object-Oriented Framework for the Integration of Interactive Animation Techniques", "Inkwell: A 2 1/2D Animation System" and "Automated Generation of Intent-Based 3D Illustrations". Also interesting to the animator were a group of papers on hands and legs.

On the exhibit floor, SoftImage created quite a stir. Actor, their 3d animation package for the Silicon Graphics Iris now provides animators access to inverse kinematics, deformable envelopes and dynamics. They also introduced an effects package that includes morphing of two dimensional images. Alias introduced several new products primarily geared for designers and of course showcased their Power Animator which does raytracing, natural phenomena, character animation, video paint and video integration. Autodesk introduced a new and improved Animator for the IBM called Animator Pro. New Tek was on the floor with the Video Toaster. Thompson Digital Image introduced Explore Professional Animator.

SIGGRAPH'92 will be in Chicago the last week of July, so there should be a high turn out of ASIFA central members. Hope to see you there.

written by

Marla Schweppe

Animator and President
Tornado Productions

xerography of live action; the subject is man's preoccupation with the machinery of violence and his confusion between sex, power, and violence

Not given awards but on our favorites list are:

-*And The I'll Stop* (Paul Fierlinger - USA) - combination of rotoscope and drawn animation, seven chemically dependent people tell their stories; an excellent message film

-*Adam* (Peter Lord - Aardman Animation - UK) - smooth animation in clay; the creation myth as filtered through Aardman Studio

-*What Happened* (Richard Kizu-Blair - Colossal Pictures - USA) - stop motion of a life-sized wooden figure; we were so absorbed by the life-like movement that the content of the poetic soundtrack escapes us: a see-again film!

-*Lost Animals* (HD/CG New York - USA) - computer rendition of prehistoric animals with a high level of realism; this should keep traditional animators on their toes

-*Door* (David Anderson - Redwing Film - UK) - another strange poetic film by the maker of Deadsy; combines pixelated live action and stop motion

-*Pulsar* (Katsushi Bowda - Japan) - a ballet of art deco shapes using replacement model animation (we think!)

-*Potato Hunter* (Timothy Hunter - USA) - excellent stop motion story of a man and his dog hunting buffalo-like potatoes

In addition to the films in competition, there were 11 premiers and 4 special programs. Two industry-oriented presentations (Alternate Television and Prime Time Animation) included film clips and speakers and were very informative. One of the special presentations was a Salute to TVC Animation (UK, John Coates, producer, was present). This is the studio that brought you *The Yellow Submarine*, *The Snowman*, *When the Wind Blows*, etc. They premiered their latest film *Father Christmas*: a wonderful film about what Santa does in his 364 days down time. Excellent work over a long period of time has made TVC Animation one of the most admired studios in the field of animation.

Of the film premiers we saw, *Werner Bienhart* (a Neue Constantin Film Production, 90 min, Germany) stood out. It recalled Bozetto's *Allegro Non Troppo* - the live action trials of an animator trying to finish his film on schedule for his unscrupulous producer. It was an excellent excuse to do a series of hilarious shorts about Werner Bienhart, a "beer-swilling plumber's apprentice." (cel animated)

Two Japanese premiers were also presented. *Neo Tokyo* (Haruki Kodokawa Productions): a series of three shorter cel animated films. Man trapped by or fighting against mechanical or social machines seemed to be the main theme. Well designed. *The Sensualist* (Yukio Abe, director), taken from a 17th century Japanese novel about a wealthy middle-aged

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"play boy," a foolish tailor, and a beautiful courtesan in the pleasure district of Edo - definitely an adult theme but, from the overheard conversations upon leaving, not as daring as American audiences were hoping for. It is a very beautiful film though.

Lastly, we saw the long-awaited world premiere of Bil Plympton's *The Tune* (US, 80 min). The film is executed in Plympton's familiar drawing style with the aid of a very small staff (3?). The story is reminiscent of *The Yellow Submarine*: an artist on a quest used to string a series of musical adventures together. Our hero, "Del, faces a deadline to deliver a song to Mr. Mega of Mega Music." The music and songs are excellent, the story episodes are mainly funny (our favorite is the Guru), but some of the scenes had very little detail or visual interest. Mr. Plympton asked the audience to write suggestions to him after the screening, and we hope he will be able to rework the weak scenes to make this the classic film it can be.

In closing, it was a great festival and we encourage animators to support it by attending and sending more good films. Thanks go to Terry Thoren and the directors & staff for bringing it all together. We are looking forward to packing our super-thick foam seat cushions and heading west again in two years.

Copies of the festival program can be examined at ASIFA/Central meetings.

written by

Marie Cenkner

(with an occasional insight from Paul Jessel)

LAIACAWARDS!

Grand Prize:
Caroline Leaf for *Two Sisters* (National Film Board, Canada).
First Work For Public Exhibition category:
1st prize, Serge Elissade for *Street Sweeper* (Le Studio Eclipse, France);
2nd prize, Charlie Fletcher Watson for *Bluefields Express* (UK).
Animation Produced For Promotional Purposes category:
1st, Clive A. Smith for *Road Warrior* (Bear Spots, Inc. Canada);
2nd, Lidia Przyluska for *PBS Logo* (Colossal Pictures, USA)
Animation Produced For Children category:
1st, Paul Demeyer for *The Goose Girl* (UK);
2nd, Alexei Karaev for *The Sneethes* (USSR)
Animation Produced for Television category:
1st, Brian Cosgrove & Mark Hall for *Fool of the World* (UK);
2nd, Corky Quackenbush for *Big Baby* (USA)
Experimental Animation category:
1st, Phil Denslow for *Madcap* (USA);
2nd, Flip Johnson for *Pulp* (USA)
Computer Assisted Animation category:
1st, Steve Goldberg for *Locomotion* (PDI, USA);
2nd, (tie) Mike McKenna & Bob Sabiston for *Grinning Evil Death* (MIT Media Lab, USA) **and**
Pascal Vuong for *The Invisible Man in Blind Love* (Eurocitel, France)

Animation Produced for Educational Purposes category:
1st, Neil Affleck for *Sacajawea* (Filmfair Communications, USA);
2nd,Cathy Joritz for *Give AIDS the Freeze* (Germany)
Animated Works Shorter than 5 Minutes category:
1st, Mikhail Aldashin for *The Hunter* (USSR);
2nd, Nick Park for *Creature Comforts* (Aardman Animations, UK)
5-15 Minute category:
1st, Daniel Greaves for *Manipulation* (Tandem Films, UK);
2nd, David Borthwick for *Tom Thumb* (Mission Control, UK)
15-30 Minute category:
1st, Garri Bardin for *Grey Wolf and Little Red Riding Hood* (USSR);
2nd, David Silverman for *Blood Feud* (Klasky/Csupo, USA)
Special Jury Prize:
David Anderson for *Deadsy* (Redwing, UK)
The Jim Henson Award for the Most Humorous Film:
Mikhail Aldashin for *The Hunter* (USSR).
Bob Clampett Scholarships:
Stephen Hillenberg for *The Green Beret* (CalArts, USA);
Rowland High School for *The Red Bicycle & School Dismissal* (USA);
Philip Hunt for *Spotless Dominoes* (Royal College of Art, UK)
Commodore Amiga Animation Competition:
Mike McKenna & Bob Sabiston for *Grinning Evil Death* (USA);
Serge Elissade for *Street Sweeper* (France)

Just so you'll know, the next edition of *Frame By Frame*, Spring 1992, will be out sometime toward the end of February, depending on how much information I receive. So, please send me any articles or news or info or idle gossip before the first week of February!

Send to:

Jeff Jankens
113 Ott
GVSU
Allendale MI 49401

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SIGGRAPH-related INFO

In the ACM SIGGRAPH Education Committee's Report, they stated that they have voted to support their newsletter for the first year, in order to evaluate its usefulness. So, everyone on their mailing list will get the *Education Committee Newsletter* for **free** until August 1992. If you're not on their mailing list, and would like to be, write to G. Scott Owen, Chair - Education Committee, Mathematics and Computer Science, Georgia State University, Atlanta GA 30303.

Also of interest is the availability of the *SIGGRAPH Video Review* on disk. This database was developed by Copper Goloth, Jane Veeder, and ACM SIGGRAPH, and lists the contents of the current 74 issues of the *SVR*, with info such as the year the particular animation was made, contacts, and sometimes even a summary of the animation. These 800 entries can be searched through by category or by custom key word, and best of all - it's free! For more info contact Copper Goloth, University of Massachusetts, Department of Art, 364 Fine Arts Center, Amherst MA 01003. Phone 413.545.6943.

NEXT ASIFA BOARD MEETING: JAN. 5, 1992

The ASIFA/Central Board Meeting went well on the afternoon of December 8! If you could not make it to this meeting, this is what happened:

First order of business was electing board member positions.
The following people volunteered and were appointed board members:

Dan Cascardo
Sergey Mavrody
Deanna Morse
Bill Naras
Mike Riley
Jim Richardson

If you are also interested in volunteering, please contact us!

Regular board meetings will now occur **the second Sunday of every month**, starting at 1:30 for a half-hour potluck munchie gab session. From 2-3:30pm the actual meeting will take place. This all happens at the Animation Plus! Gallery, 790 N. Milwaukee Avenue, Chicago IL 60622.

BUT!

Due to the *Hoppity* event on January 12, the next month's meeting will be on January 5.

AND SEND IN THOSE RENEWAL FORMS!

MEMBERSHIP in ASIFA Central

ASIFA, the International Animated Film Association, is a unique organization dedicated to the artform of animation. With chapters in over 50 countries, ASIFA bridges the political and cultural barriers to encourage and promote animation to both industry professionals and the general public. ASIFA Central, the Midwest American Chapter, encourages the work of Midwestern animators by providing networking opportunities. Support animation in the Midwest and around the world by joining today!

☐ **LOCAL** - $20 per year
- Subscription to *Frame by Frame*, chapter newsletter
- Free admission to ASIFA-sponsored programs
- Discount admission to co-sponsored programs
- Local voting rights

☐ **PROFESSIONAL / INTERNATIONAL** - $35 per year
- All Local Membership benefits
- International membership and voting rights
- Discounts on ASIFA festival admissions & entry fees
- Subscription to *ASIFA News*, international newsletter

☐ **CORPORATE SPONSOR** - $250 per year
- All Professional Membership benefits

☐ **STUDENT** - $10 per year
- All Local Membership benefits (see above)

(you must provide proof of current enrollment)

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

TELEPHONE (work) _____ (home) _____

☐ NEW ☐ RENEWAL

Please make your check or money order (no cash please!) payable to ASIFA Central. Return this form with payment to: ASIFA Central, 790 N. Milwaukee Avenue, Chicago IL 60622.

Please allow 30 days for processing.

ASIFA Central is a not-for-profit corporation chartered in the State of Illinois.
All memberships and donations are tax-deductible to the full extent of the law.

FILM FESTIVALS: PART III

David Ehrlich

1) TAMPERE INTERNATIONAL SHORT FILM FESTIVAL

Only a few short films by Americans are accepted each year, but if yours is one of them, you'll get wonderful exposure at a very well-organized event, and a chance at prizes ranging up to $1500. Deadline is January 1st. TISFF, Box 305, SF-33101, Tampere, Finland. Tel:(358)31 35681. No entry fee.

2) ASPEN FILMFEST SHORT FILM COMPETITION

The Aspen Filmfest is in September, but this year, it has moved its shorts competition to February 27 and 28 as a separate event. Over $5000 in prize money will be awarded. Past winners of the animation awards include Bill Plympton (HOW TO KISS) and John Lasseter (TIN TOY). Deadline is December 1, and there is a $25 entry fee. ASPEN FILMFEST, 601 East Bleeker, Aspen, Colorado 81611. Tel: (303)925-6882.

3) STUTTGART INTERNATIONAL TRICKFILM FESTIVAL

I haven't yet received materials on this festival, but as the deadline should fall in December sometime for a March 20th-25th event, you should contact them immediately for entry forms. Begun in 1980 as a small experimental animation festival run by Professor Ade and his students at the Stuttgart Academy of Art, this event has grown by leaps and bounds into a world-class festival attended by serious animators, critics and exhibitors from throughout the world. It gives out more prize money than any other animation festival, it features about twelve hours of competition films with a number of fine retrospectives and information screenings. The Juries and Selection Committees are drawn from the tops in the field (George Griffin served on the Jury two years ago), the films are screened and returned in impeccable condition and within a short period of time, and the management returns calls and FAX's immediately. Student film are highly valued and experimental animation is shown to advantage along with more traditional work. Although this is not yet an ASIFA-Patronized Festival, it certainly fulfills the regulations for its being so, and I personally recommend Stuttgart as one of the finest in the world, getting even better all the time. SITF, Teckstrasse 56-D- W7000 Stuttgart 1, Germany. Tel: 0 711 262 26 99. FAX: 0 711 262 49 80 . No entry fee.

4) HONG KONG INTERNATIONAL FILM FESTIVAL

This festival has set records for the number of spectators each season (over 150,000!), and although these thousands are going for the feature films, they do politely sit through the animated shorts that precede them, and such screenings have led in some cases to Asian TV sales, Deadline is December 1. HKIFF, Festivals Office, Hong Kong Coliseum Annex Building, Parking Deck Floor, KCR Kowloon Station, 8 Cheong Wan Rd., Kowloon, Hong Kong. Tel:3-642217. No fee.

The following two festivals have sent information and entry forms well ahead of their deadlines. Both events are superbly organized and I recommend each without reservation. Because these materials were sent out early, I thought it most appropriate to list both events this month, giving you all more than enough time for correspondence and preparation. I wish more festivals would get their acts together as quickly and thoroughly as have Shanghai and Hiroshima.

5) HIROSHIMA '92

One of the finest animation festivals in the world, HIROSHIMA '92 is one of the few ASIFA-patronized animation festivals left. (ASIFA withdrew its support from LUCCA last year; VARNA has ended due to the economic situation in Bulgaria; it hardly seems possible that ZAGREB can continue this year in the midst of the tragic situation there.) Meticulously organized by Sayoko Kinoshita, this August 20th-24th event already was sending out entry forms last month for a March 21st, 1992 deadline! Screenings of Competition, Information and Retrospective Shows are chosen by superb International Selection Committees (Jane Aaron served two years ago, and Paul Glabicki will serve this time around) and Juries of the finest artists award prestigious and, in many cases, cash prizes. If your film is accepted into Competition, you will be given exquisite Japanese hospitality that you will remember forever. HIROSHIMA '92 Festival Office, 4-17, Kako-machi, Naka-ku, Hiroshima 730, Japan. Phone: 81-82-245-0245. FAX: 81-82-245-0246. No entry fee.

6) SHANGHAI INTERNATIONAL ANIMATION FILM FESTIVAL

This is another perfectly organized animation festival taking place December 5-10, 1992. With materials sent out last week, 8 months ahead of their June 30th, 1992 deadline, they have surpassed even the Japanese in thoroughness. They announce in their materials that they will return all films within two weeks after the close of the festival, and I can attest to the fact that this is exactly what they did after their 1988 event. The Chinese are hungry for fine animation. They get only DUCK TALES on TV. And though they could not understand much of what they saw in '88, they kept coming back for more and gently asked probing questions of the animators present, trying to get closer to what they were seeing. If you can afford it, go. In any case, definitely send your films. It may seem like the other side of the world (actually, it is), but air mail small packet or air mail parcel post will take only about a week. SIAFF Office, 618 Wan Hang Du Road, Shanghai, P.R.China. No entry fee.

FILM FESTIVALS - Part Four

David Ehrlich

1) BACA FILM & VIDEO FESTIVAL

Now in its 26th edition, this festival used to be one of the most prestigious independent film festivals the U.S. For many years, the entry fee was $20, and films chosen for screening were paid a minimum rental fee. The screenings were very well-attended by afficionados of the genre, and Jury members who awarded special certificates would also write complete film reviews that would be sent on to the filmmakers. There are now no more reviews written or sent; "small honorariums" go only to "several of the selected films"; the screenings I have attended in the last few years average 25-30 spectators, mostly students; and most depressing of all, the entry fee is now $40. Even with this $40, you must enclose your own stamped postcard for acknowledgement of receipt of your work. The screenings of selected films will be held at several locations in March, including The Metropolitan Museum of Art, Millenium, and Anthology Film Archives. Deadline is December 16, 1991. BACA/THE BROOKLYN ARTS COUNCIL, 200 Eastern Parkway, Brooklyn, N.Y. 11238. Tel: (718)783-3077 or 783-4469.

2) OBERHAUSEN INTERNATIONAL SHORT FILM FESTIVAL (KURZFILMTAGE), April 30-May 6

This is probably the most prestigious Short Film Festival in the world. Now under new management for its 38th annual edition, the films selected might not all have a socio-political or a Structuralist grounding, but I wouldn't bet on it. Only one or two American animated shorts are selected each year, and these have more usually been on the borderline between experimental animation and experimental film, utilizing optical effects. However, if your film is selected, it will reach a huge audience of extremely intelligent Europeans, many of whom have a nice budget from their TV stations with which to purchase your film. Deadline is March 1st. No fee. Internationale Kurzfilmtage Oberhausen, Christian-Steger-Strasse 10, Postfach 10 15 05, D-4200 Oberhausen 1, Germany. Tel: (02 08) 80 70 08. FAX: (02 08) 85 25 91

3) ASIFA-EAST AWARDS

This is just an advance notice to get your film completed so that it can compete in the annual ASIFA-East competition. Other festivals come and go, but this one has been going on for years. Animated shorts are given three or more prizes in each of the categories of Direction, Design, Animation, Concept, and Sound/Music. In addition there are special prizes for best Children's Film, for the film most expressive of Charles Samu's goals of international understanding, for best Student films, and a number of Honorable Mentions. The "Jury" is composed of our peers, all the ASIFA-East members who show up in the midst of a January snowstorm to vote on the films they like the best. The prize-winning films are subsequently screened to a New York audience that has often topped 300. The prize-winning films then go on to screenings at each of the other ASIFA groups in the U.S. ASIFA-San Francisco members have adopted a wonderful policy of themselves voting on the winning films, giving cash prizes to the top three choices. Deadline will be in early January. For entry forms, write: ASIFA-East Awards, c/o Linda Simensky, 470 W24th Street, #15A, New York, N.Y. 10011. Your chapter President should also be able to send you a copy.

Many of you have been sending films to festivals for quite some time, some of you are just beginning. I'd like to get some feedback from you about the way in which you are being treated. Now that most of these festivals know I am on the ASIFA Board, and that I am writing these columns, my own films are being returned immediately after the event, without torn sprocket holes, my calls and FAXes are answered within a reasonable time, and I even receive festival catalogs in the mail. Some festivals, like Wellington, Melbourne, Hiroshima, Annecy, Shanghai and Stuttgart abroad, and Sinking Creek here in the U.S., have always handled things impeccably, much to the credit of their directors and staffs. Many of the others seem to have improved through the years, at least as far as it concerned my submissions. I'd like to find out about your experiences. ASIFA cannot really act to improve these festival without concrete evidence of problems, and the evidence must come from you. We now have a very effective international lobbying group. These festivals need our support but they now are beginning to understand they must continually earn it. Please take the time to WRITE me whenever you experience a problem (Don't call, leave a message and hope I call you back, as I have no budget for long-distance calls from Vermont).

David Ehrlich, RR 1, Box 50, Randolph, VT. 05060 FAX(802)234-5401

FRAME by FRAME

a quarterly publication of

ASIFA/Central

spring 1993 edition

MidWest Animator's RETREAT UPDATE

Saturday & Sunday, April 24 & 25,
at the Starved Rock Lodge in Utica, IL.

Meet & get to know other Midwest ASIFA animators & their work! There is a little space yet available for those who are interested. Attend a Saturday morning brunch to meet & get to know the other members. Participate in the creation of a progressive animation to be created using computers & software provided at the conference. This may be an entirely new experience for you or simply provide you with an opportunity to try new software or hardware.

There are three specific programs scheduled:

- a presentation by ASIFA/Central president Deanna Morse on cut-out animation work that she did for *Sesame Street.*
- Marie Cenkner & Paul Jessel, of Animasaur Productions, will do a demo on their *Hamburger Helper* and other stop-motion animation works.
- Marla Schweppe will conduct a training session on Elan, which was loaned by SGI, and ElectroGig by "3-D Go" Software.

If you have any questions, call Marla Schweppe at (708) 933.0356 in the evenings or on the weekend, or send e-mail anytime to marlak@nwu.edu.

We will provide a 16mm projector & 3/4" & VHS video decks & monitors, so bring your tapes & films along with you. We would also encourage you to bring any other animation materials or information which you feel other animators might enjoy seeing or learning about.

If you prefer to spend some of your time outside enjoying the hopefully cooperative weather, Starved Rock is a beautiful natural area located near the Fox River waterway. The lodge is located in a large state park. You may enjoy watching barge traffic thru the locks located nearby. A dining room is available in the lodge for the purchase of other meals.

Rooms:
Double rooms are $61.95/person for Sat. & Sun. night. Please specify one or two beds (one will be assumed if no specification is made).
Single rooms (for one person with a king-sized bed) are $109.90 for Sat. & Sun. night.

Room fees are payable upon arrival.

Conference fee is $40.
Mail registrations to:

Marla Schweppe
ASIFA Midwest Animator's Retreat
8614 N. Trumbull
Skokie, IL 60076-2458

Make checks payable to: ASIFA Central

Name _____

Address _____

_____

Phone _____

Questions/Comments _____

_____

_____

Single_____ Double Sharing with_____

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Letter *from the* PRESIDENT

Anijam is underway! In our Anijam, individual members are making 15-20 second animated sections around the theme ***It's a Funny World***, to be linked together in a finished film. See page 4 and contact board members Dan Cascardo (312) 868.4493 or Jim Richardson (312) 728.2241 right away if you want to be involved!

The first (annual?) **ASIFA/Central Weekend** will be April 24-25 at the Starved Rock Lodge in Utica, Illinois. It should be great fun. See previous page for information.

We are developing the prototype for **Animakers**, a video series showcasing midwest animators, for distribution to cable access centers nationwide. See related article below.

For those who have not yet sent in information for the ASIFA/Central **Membership Directory**, please use the form on page 9. The directory will be included in the next issue of *Frame by Frame*.

Deanna Morse
ASIFA/Central President

calling all ANIMAKERS

Animakers will be a series of programs focussing exclusively on the work of animators from the Midwest. The series will be produced through the facilities of the Chicago Access Corporation, which is Chicago's public access television network. The completed programs will be cablecast in Chicago & distributed to other cable TV stations.

So how can ***you*** be a part of it? Well...

1. Submit a videotape of your work along with a brief bio. We will air the animation & the program host will introduce it with the info you submit.
2. If you have access to video equipment, tape a brief interview of yourself or a tour of your studio.
3. If you can travel to Chicago, some taping dates will be set up at the Chicago Access studios, if there is sufficient demand for this need.

Come on & show your stuff!

For more info, contact:

Dave Daruszka
ASIFA/Central
790 N. Milwaukee Ave.
Chicago, IL 60622 or ☎ (312) 233.8788.

PUBLICATIONS

In the fantasy realm of animation, whether cel, computer, or stop-motion, music is almost always called upon to help pull the audience into the ambience of the scene.

The name of composer Bernard Herrmann should be well-known to fans of the films of stop-motion animator Ray Harryhausen. His breathtaking, mood-setting scores graced some of Harryhausen's best films, including *The Seventh Voyage of Sinbad, The Three Worlds of Gulliver, Mysterious Island,* & *Jason and the Argonauts.*

An extensive forty-five page catalog of Herrmann's recorded works, plus a listing of his radio & television scores has just been compiled by film music authority Jim Doherty, & is available for $8 postpaid. Write the author at 5201 W. Cullom, Chicago IL 60641.

Three volumes of videos of international works from women animators, entitled ***Wayward Girls & Wicked Women*** is now available. Volume One contains *Second Class Mail, Full of Grace, Some Protection, The Emergence of Eunice, Alternative Fringe, A Little Something, Springfield, Poodle, Murder Most Foul, Feet of Song,* and *Two Sisters.* Volume Two has *The Stain, Daddy's Little Bit of Dresden China, Delivery Man, Fatty Issues, Wishful Thinking, The Door, Greek Tragedy, The Interview, You Be Mother,* and *Girls' Night Out.* Volume Three has *Asparagus, The Decision,* and *The Brooch Pin and the Sinful Clasp.* Each video is £14.99 from Jayne Pilling, Exhibition & Distribution, British Film Institute, 21 Stephen St., London, England W1P 1PL.

From Connoisseur Video, Ltd., comes Aardman Animations vol. I (£13.99), Jan Svankmajer vols. I & II (£14.99 each), & David Anderson: A Compilation (£14.99). Contact them at Glenbuck House, Glenbuck Road, Surbiton, Surrey, England LT6 6BT.

FESTiVALS!

Georgia—
17th Annual Atlanta Film & Video Festival will be held May 12-23. For info: Image Film/Video Center, 75 Bennett St. NW, Suite M-1, Atlanta GA 30309. ☎ (404) 352.4225.

Illinois—
35th American Film & Video Festival and Conference on New Technologies: The Frontiers of Media Production will be held May 26-30. There will be an AFVA 50th anniversary celebration exhibit hall. For info: AFVA, 8050 N. Milwaukee St., Niles IL 60714. ☎ (708) 698.6440.

The 9th Annual Chicago International Children's Film Festival will occur Oct 8-17, and awards outstanding entertaining works for children. Deadline is June 1. Contact Facets Multimedia, 1517 W. Fullerton Ave., Chicago IL 60614. ☎ (312) 281.9075.

Tennessee—
24th Sinking Creek Film/Video Festival will occur June 19-26 in Nashville. Send your animation, narrative, experimental, or documentary on 16mm or 3/4" before April 23. $8000 in awards. For info/entry forms: ☎ (615) 322.2471.

What's an ANIjam?

In our Anijam, a group of animators make individual short films (15-20 seconds in length) with a common theme, and then the shorts are edited together into one fantastic film!

It's time that ASIFA/Central produced an Anijam that would showcase the talented animators that make up its membership. The theme is ***It's a Funny World***. This project will also provide an opportunity for non-animators who might be interested in helping the animators complete the Anijam segments (like the exciting and necessary task of inking and painting cels).

When the Anijam is completed, ASIFA/Central will have a film to submit to national & international film festivals!

DIGITAL Quilt

Two ASIFA/Central members recently coordinated an innovative ether project. Byron Grush, ASIFA/Central board member & education coordinator, & Mary Beams, animator & computer artist, called for entries to Digital Quilt, a project where individual artists created "quilt-squares" around the theme of *women & spirituality*. The squares were faxed to five sites where they were assembled & displayed as a paper quilt to commemorate Women's History Month.

The participating sites were: Grand Valley State University, Northern Illinois University, Cleveland Institute of Art, Columbia College, & College of New Rochelle in New York.

Both of the organizers teach at Northern Illinois University. If you are interested in similar digital networking projects, let them know!

The official Anijam Production Schedule is:

Production Meeting/
Progress Report
May 5
7pm

Final Pencil Test
Begin Ink & Paint Process
(3D: test/sets built)
June 2
7pm

Work on 16mm
color negative 7248
Credit Info & Production Stills
5"x7" color
Sept 8
7pm

Elements Due
(Workprint,
Negs, soundtracks)
All rolls must have sync marks,
labelled heads & tails leaders,
etc.
Oct 6
7pm

Final Sound Mix
(Negs to conformer)
Oct 18-22

16mm Mag to Optical Track
Nov 1-5

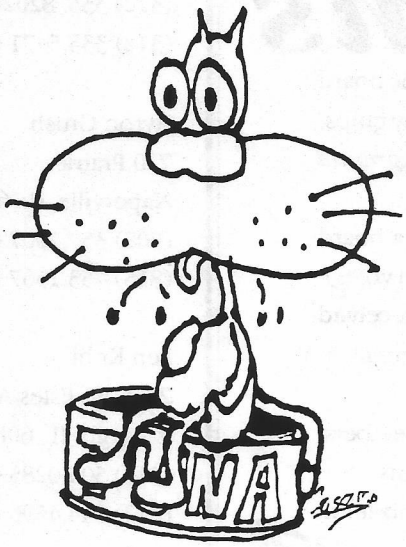
Neg/Optical Track to Lab
Answer Print/Release Print
Nov 15-19

All meetings are at Cascardo Art & Design, 217 West Huron, Suite C, Chicago IL 60610.

Questions? Comments? ☎ Jim Richardson at (312) 728.2241 or Dan Cascardo at (312) 335.8262.

4

Cartoon CLASSES



Learn how to create your own cartoons, by attending cartoon classes taught by ASIFA/Central member Dan Cascardo! The classes begin the week of April 26th, and are for both beginner & advanced students. Beginner students will learn basic cartooning techniques (drawing shapes & forms; developing a story-line, model sheet, & background), while advanced students work on a collaborative project (developing a storyboard with characters, countries, transportation, & environment). The cost is a mere $85 for **eight** one-hour sessions, which includes a $10 materials fee. Class sizes are limited to ten students, so you can enjoy personal one-on-one attention by Mr. Cascardo. For more info: ☎ (312) 335.8262.

f.y.i

The **Winnipeg Film Group** and **Video Pool** are non-profit, artist-run collectives in Winnipeg, Manitoba, Canada. They encourage experimental production, conduct training programs, productions, exhibitions, and distribution of film & video works to galleries, artist centers, & festivals. They even produce a catalog of their collections. They are hoping to make connections with filmmakers, video artists, galleries, & schools throughout the midwest. They will be having a Prairie Conference of film & videomakers in Winnipeg in the winter of 1993-94. Please contact them if you have any interest or questions. Both groups are located in Winnipeg at postal code R3B 1H3. Address for WFG: 304-100 Arthur St. ☎ (204) 942.6795. For VP: 300-100 Arthur St. ☎ (204) 949.9134.

STUFF to BUY

Optical Toys of Putney, Vermont have some interesting animation goodies to get.

A set of three flipbooks of Eadweard Muybridge is available for $15. Set One has a couple waltzing & a cockatoo flying; set Two has boys playing leap-frog & a woman jumping over a stool; set Three has a horse with rider & an athlete doing the high jump. Each book has about 40 pages, & is 1 7/8" x 3 7/8". Phenakistoscopes (which originated in 1832) & thaumatropes (in 1826) are also available. Just out is a package of phenakistoscopes by Joanna Priestley, David Ehrlich, George Griffin, Karen Aqua, Chel White, & Flip Johnson for $16.

Write them at POB 23, Putney VT 05346. ☎ (802) 387.5457.

board elections

Thanks to all ASIFA/Central members who voted in the recent election for the board of Directors. We received some notes of thanks along with your ballots, & some funny quips, including *it's refreshing not to see Ross Perot's name here. By the way, all your background checks were satisfactory.*

Marie Cenkner, our treasurer, wasn't on the ballot, since treasurer is not a board position. Some of you noticed her absence, and wrote her name in (our only write-in votes). And an error: Mary Lou Haynes was not running for board re-election (although she received enough votes to stay on the board!). She will remain active as an ASIFA committee chairperson & volunteer.

Our next election will be in the Fall of 1993. Consider joining us as board members!

The treasurer is Marie Cenkner. The ASIFA newsletter editor is Jeff Jankens.

Please feel free to write or call a board member for information on our organization!

The 1993-1994 re-elected board members are:

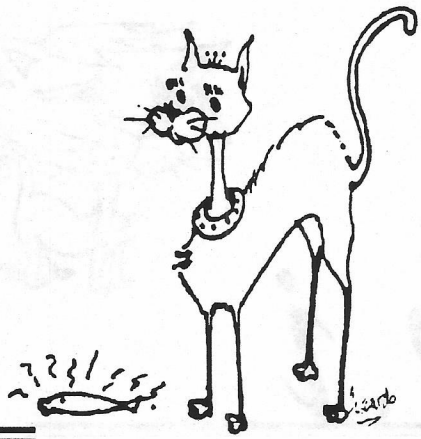
Dan Cascardo
217 W. Huron, suite C
Chicago, IL 60610
(312) 868.4493 (h)
(312) 335. 8262 (w)
(312) 335.5471 (fax)

Byron Grush
720 Prairie
Naperville, IL 60540
(708) 357.7607 (h)
(815) 753.1567 (w)

Len Kohl
2476 W. Estes Ave. #1
Chicago, IL 60645
(312) 508.0285 (h)
(312) 744.4596 (w)

Jim Lentz
21152 W. Laurel Lane
Kildeer, IL 60047
(708) 438.8360 (h)
(708) 382.2357 (w)

Sergey Mavrody
520 W. Melrose #4B
Chicago, IL 60657
(312) 935.7870



NCGA '93

The 14th annual NCGA (National Computer Graphics Association) '93 Conference & Applications Showcase will be held April 26-29 at the Philadelphia Civic Center in Philly, PA. If you just want to go to the Applications Showcase, it costs non-members $10 if you register by phone before April 16 & call 1.800.225.NCGA. You will pay $20 at the door. One day of Sessions & Panels will cost a student $50, faculty $150, and a non-member average Joe $295. Need valid ID for student or faculty prices. Other prices vary for more days. There will be over 80 panels, tutorials, & sessions with industry, including: multimedia; tips & tricks for Aldus, Adobe, & Microsoft software, & MacroMind Director, & Video Toaster; morphing & special effects; CAD/CAM; 3-D animation; virtual reality, etc. Don't wait for SIGGRAPH!

GRANT

The Center for New Television will award $50,000 in production grants to individual film & videomakers living in Illinois, Indiana, Michigan, & Ohio, through the Regional Fellowship Program of the National Endowment for the Arts & the American Film Institute. Grants will be given for production or post-production of a film or video. Application deadline=May 21, 1993. Contact The Center for New Television, 1440 N. Dayton St., Chicago IL 60622. ☎ (312) 951.6868.

Deanna Morse
1076-A Sweet St. NE
Grand Rapids, MI 49505
(616) 364.6549 (h)
(616) 895.3106 (fax)

Bill Naras
317 Cedarcrest Dr.
Schaumburg, IL 60193
(708) 582.2109 (h)
(312) 220.4227 (w)

Jim Richardson
1458 W. Berwyn Ave.
Chicago, IL 60640
(312) 728.2241 (h/fax)
(708) 335.3535 x16 (w)

Mike Riley
1681 Winnetka Rd.
Glenview, IL 60025
(708) 486.0331 (h)
(312) 534.8330 (w)

Marla Schweppe
8614 Trumbull
Skokie, IL 60076
(708) 933.0356 (h)
(708) 267.2443 (w)
(708) 933.0358 (fax)

EVENTS

Multimedia '93 Expo & Forum will be held at the Metro Toronto Convention Centre, where the conference will occur May 26-29, and the trade show May 27-29. This year's representing: the merging of technologies; featuring presentations in communications; visual communications; electronic design; CAD design; digital imaging; prepress & presentation; film/video; multimedia production. For more info: Susan Blair, ☎ (416) 660.2492.

Brave New Pixels 5: Digital Dreams—an annual Midwest regional juried art & design show of computer-generated imagery & related technology, will be held June 18-July 31, touring various museum galleries. Submission deadline is May 1; artist will be notified of results of jurying by May 30. All works must be delivered to the Northern Illinois University Art Gallery by June 12. Works can be anything that was produced in whole or part by computer. Art on 35mm slides only; video on 1/2" only. For info: Peggy Doherty at NIU Gallery (312) 642.6010, or Christine Oster at SIGGRAPH Chicago (708) 387.2149. $10 entry fee.

midwest DIRECTORY UPDATE

So far for the Midwest Directory, we have information from:

Tracy Miller
Jim Fobar
Charles Scott
Mary Beams
Eileen Claffy
Jason Brown
Ed Counts
Dave D'Alessio
James Duesing
Millie Goldsholl
Mary Lou Haynes
Jim & Tracy Lentz
Dave Leonatti
Dan Scanlon

midwest UPdate

from *Animation* magazine

March 16, 1993
by Deanna Morse

Cioni Artworks, Chicago combined cel animation with live action to create and animate an unusual artificial hip for Bo Jackson. Bo's hip is constructed of gears, bellows and quacking ducks in a spot which introduces the Chicago White Sox Hip Season Ticket Plan.

Chris Sullivan, animation instructor at the School of the Art Institute of Chicago recently completed Landscape with the Fall of Icarus, a twenty four minute hand-drawn animation. The film is an urban fairy tale about a priest in an inner city church, a man who is surrounded by people who are aging, disenfranchised, or are somehow losing their places in American society. The film was screened at the Ottawa International Animation Festival, the New York Film Festival, and received a jurors award at Black Maria. Chris recently completed a tour of 8 southern cities on the Southern Circuit.

Startoons, Homewood, Illinois continues production on Animaniacs. They animated a spot for Chicago's FM 100, using cut-out paper to achieve a strong graphic look, and are working on Dudley III for the American Dental Association, a cartoon where a toothy tyrannosauras explains dental care to younger children. In addition, they have been animating Barney and Fred Flinstone for a cereal spot.

Perennial Pictures Film Corporation in Indianapolis, Indiana finished Just Me and my Dad, a half-hour animation starring the Little Critter and based on a series of books by Mercer Mayer, Ltd. They are in production on Merry Christmas Mom and Dad, based on the same series. Also in production is the fourth of their Mirthworms series of specials, The Mirthworms Fable Follies, to be completed in the fall.

Post Effects, Chicago combined computer animation with motion control to journey through the deserts of Egypt and the ruins of Pompei in their nationally aired spot A Great Read promoting subscriptions for the Time-Life Lost Civilization series.

Kinetics, Chicago is animating two spots for Froedtert Hospital in Milwaukee Wisconsin in their "design line" style using a black hand drawn line with a subtle marker colored edge. They recently completed titles for several independent feature films: Horicon by J.J. Murphy, and Steel's Law and Night Crawler directed by Fred Williamson. Kinetics has recently begun working to reconstruct the feature film Greed, released in the early twenties. The original film as directed by Eric Von Stroheim was nearly five hours long, but the studio cut it in half before it was released to the public. By photo animating from existing footage, Kinetics plans to rebuild the film to more clearly convey the director's intent, a project that should take a couple of years.

Optimus, Chicago used their Harry/Paintbox and Kaleidoscope to digitally change the jersey on Charles Barkley from his old team, the Sixers to his new team, the Phoenix Suns in Barkley vs. Pippen, an update of a spot for Coca Cola.

Stay Tooned Gallery in Lake Forest, Illinois began their 4th Annual Animation Lecture Series in March with a talk by Don Pegler, the designer of the Raid Bugs from the long running television commercials for Raid insect spray. The lecture accompanies an exhibit The Art of Animated Television Commercials.

Karen Johnson Productions (KJP), Racine, Wisconsin, was the first recipient of the Allied Member Award, a Golden Matrix Award presented at the Information Display and Entertainment Association (IDEA) Conference. The award was for KJP's animation and design work in scoreboard animation, screened on color videoboards at recent Super Bowls and other sporting events internationally.

ASIFA/Central, the U.S. midwest chapter of the international animation society, the *Association International du Film d'Animation*, has a number of new projects underway. In May, they will hold an animator's retreat, to allow ASIFA/Central members from the region to gather and meet each other. The midwest members directory will be published in the spring. Work continues on Animation Central, a series for distribution to cable access channels featuring midwest animators, and the Anijam project It's a Funny World.

NEWS

Pixar has been approved to animate the upcoming feature ***Toy Story*** for Disney.

There is a new ASIFA chapter! It's ASIFA/Nordic, and is made up of folks from Denmark, Sweden, Finland, Norway, Iceland, Latvia, Lithuania, & Estonia. Their newsletter is called ***Storyboard***, and their president is Gunnar Strøm.

Artwork from Disney's ***Beauty and the Beast*** raked in $1.25 million at Sotheby's, which tops the previous records of ***The Little Mermaid*** and ***Who Framed Roger Rabbit?*** What makes this even more astounding is the fact that the cels were made specially for the auction, since no cels were actually used during filming. Hey, what's up? I thought, for we animators, that the whole point of buying a cel was because it was used in the actual filming process. —*Jeff*

DEADLINE IS April 20

INFORMATION *for* ASIFA/Central MEMBERSHIP DIRECTORY

Name_____

Company or title _____

Address_____

City_____ State_____ ZIP_____

Phone_____ FAX/e-mail _____

General description of interests or business (animation techniques, intended audience, information on films, awards, honors, etc.):

Description of recent or current projects:

Are there services you could offer to other ASIFA members? Please indicate if there is a fee, reduced rate, or if you are offering voluntary support.

Support or networking areas. What would you like other ASIFA members to share with you?

Please return form, with any additional information or suggestions, to:

Deanna Morse
School of Communications
268 LSH
Grand Valley State University
Allendale, MI 49401

Thanks!

MEMBERSHIP in ASIFA Central

ASIFA, l'Association Internationale du Film d'Animation (the International Animated Film Association), is a unique organization dedicated to the artform of animation. With chapters in over 50 countries, ASIFA bridges the political and cultural barriers to encourage and promote animation to both industry professionals and the general public. ASIFA Central, the Midwest American Chapter, encourages the work of Midwestern animators by providing networking opportunities. Support animation in the Midwest and around the world by joining today!

☐ **GENERAL** - $22 per year
- Subscription to ***Frame by Frame***, chapter newsletter
- Free participation in ASIFA-sponsored programs
- Local voting rights

☐ **INTERNATIONAL** - $42 ($22 + $20 Int'l fee) per year
- All General Membership benefits
- International membership and voting rights
- Discounts on international ASIFA festivals
- Subscription to ***ASIFA News***, international newsletter

☐ **CORPORATE SPONSOR** - $250 per year
- All International Membership benefits

☐ **STUDENT** - $12 per year
- All General Membership benefits (see above)
  (you must provide proof of current enrollment)

NAME _____

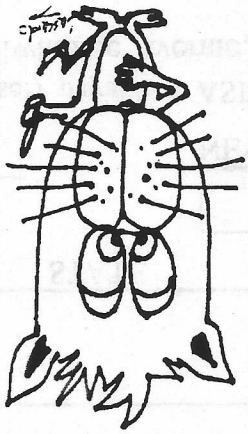
ADDRESS _____

CITY _____ STATE _____ ZIP _____

TELEPHONE (work) _____ (home) _____ ☐ NEW ☐ RENEWAL

Please make your check or money order (no cash please!) payable to ASIFA Central. Return this form with payment to: ASIFA Central, 790 N. Milwaukee Avenue, Chicago IL 60622.

ASIFA Central is a not-for-profit corporation chartered in the State of Illinois.
All memberships and donations are tax-deductible to the full extent of the law.



FRAME BY FRAME
NEWSLETTER OF
ASIFA
CENTRAL
790 NORTH MILWAUKEE AVENUE
CHICAGO, IL 60622

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(the International Animated Film Association).

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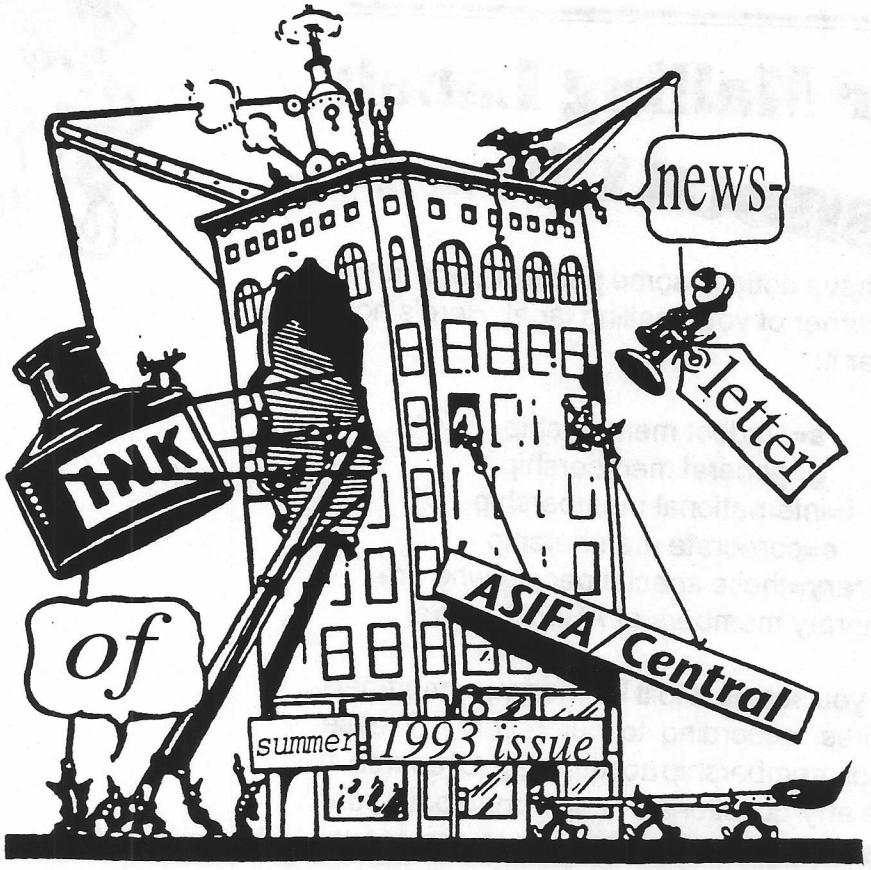
FRAME BY FRAME



ASIFA meeting & BAR-B-Q

The summer ASIFA Board meeting and Summer Barbeque with be held at Marla Schweppe's house!

Saturday July 17th
3-5 board meeting
5-7 potluck dinner/barbeque and party!

Marla lives at 8614 Trumull, Skokie, Illinois 60076
Trumull is 1 1/2 blocks south of Dempster and 2 blocks west of McCormick.

For information or directions,
call Marla at 708-933-0356.

All ASIFA/Central members are welcome to attend the board meeting, the dinner, or both!

Your Mailing Label:

THE SHOCKING TRUTH

You may have noticed some peculiar code in the top right corner of your mailing label. Here's how to decipher it:

s=student membership
g=general membership
i=international membership
c=corporate membership
honorary=those special people who are honorary members of ASIFA/Central

The date you see next to it is when your membership expires, according to our records. Please renew your membership accordingly. Of course, if you have any questions or concerns about your membership, please don't hesitate to contact us.

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Letter *from the* PRESIDENT

July will be my last month serving as President for ASIFA/Central. We have had a productive two years. The organization has an active board, we have sponsored a variety of activities, and have provided opportunities for member networking.

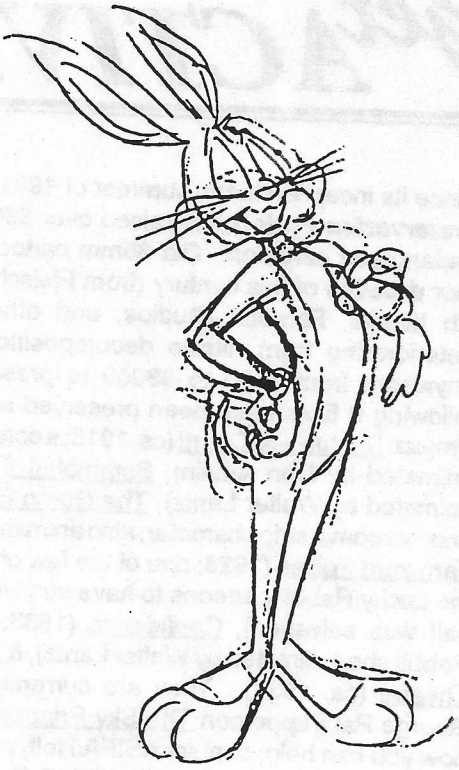
I am resigning because I have taken on a large volunteer task with another organization. I am chairing the art show for the SIGGRAPH conference in 1994 which will be held in Orlando. SIGGRAPH is a subgroup of ACM, a large organization that supports education and research in computer graphics and animation. Their conferences regularly draw 25,000 - 35,000 attendees, and showcase the most current work in this field.

This year, the SIGGRAPH conference is in Anaheim, August 1-6th. For more information about the conference, write: SIGGRAPH, 401 North Michigan Avenue, Chicago, IL 60611 tel 312-644-6610.

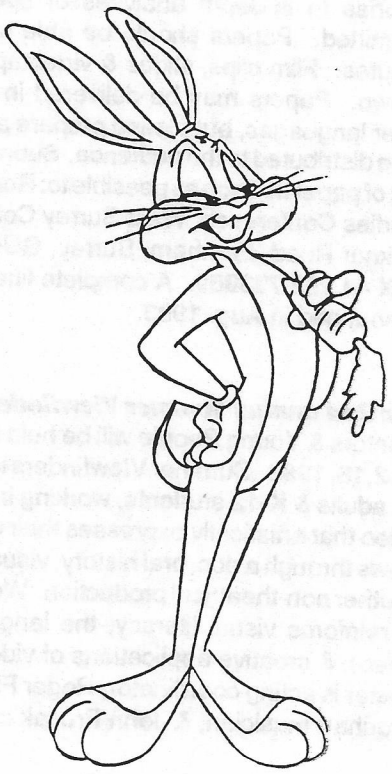
I am still interested in maintaining an active involvement with ASIFA/Central, but I have had to cut back on my volunteer activities until after the SIGGRAPH conference.

Board member Marla Schweppe, who organized the successful ASIFA/Central Retreat weekend, has indicated her willingness to consider running for President. Board member Byron Grush has said that he will coordinate the newsletter with students from Northern Illinois University, where he is a faculty member. As always, we rely on the support of all the membership to keep this organization going strong. ASIFA/Central is a unique group of committed and like-minded individuals, dedicated to the art of animation.

—Deanna Morse



"Bugs Bunny" © Warner Bros.



Our current board members are: Dan Cascardo, Marie Cenkner, Byron Grush, Len Kohl, Jim Lentz, Sergey Mavrody, Bill Naras, Jim Richardson, Mike Riley, & Marla Schweppe.

get ACTIVE!

Since its inception in the summer of 1991, the ***Animation Preservation Project*** has raised over $3000 to help save endangered cartoons. Old 35mm cartoons from the first four decades of this century (from Fleischer, Van Beuren, Ub Iwerks, Famous Studios, and others) are rapidly deteriorating from nitrate decomposition. It can cost anywhere from $500 to $3000 to preserve films. The following 6 films have been preserved as a result of this Project: Rastus—At Court! (ca. 1916; a comic strip character, animated by Don Austin), Scrambled Eagles (ca. 1921; animated by Walter Lantz), The Gump Review (ca. 1926; another comic strip character, also animated by Don Austin), Farmyard Follies (1928; one of the few of Disney's Oswald the Lucky Rabbit cartoons to have survived—but less than half was salvaged), Confidence (1933; another Oswald Rabbit short, directed by Walter Lantz), & Scrappy's Puppet Theatre (ca. 1937). They are currently working on the George Pal Puppetoon The Sky Princess (1941). To see how you can help, contact ASIFA/Hollywood, International Animated Film Society, PO Box 7787, Burbank CA 91503. ☎ (818) 842.8330.

The Society for Animation Studies—Call for Papers! Papers on all topics related to animation (from Phenakistoscopes to Digital Simulations, from general theories to in-depth analyses of specific films) may be submitted. Papers should be able to be delivered in 20 minutes. Film clips, slides & videotape examples may be shown. Papers may be delivered in French, German, or other languages, but please prepare an English translation to be distributed to the audience. Submit outline or complete text of paper as soon as possible to: Roger Noake, Animation Studies Conference, West Surrey College of Art & Design, Falkner Road, Farnham, Surrey, GU9 7DS, Great Britain. FAX 44.252.733869. A complete line-up of papers will be announced in Aug. 1993.

The 2nd annual Summer Viewfinders: A VILM Project for Mentors & Young People will be held in Muskegon Aug. 5,6 & 12,13, 1993. Summer Viewfinders is a mentorship project for adults & K-12 students, working in groups of 2 to 3 on a video that artistically expresses their own thoughts, ideas & views through a doc, oral history, visual poem, experimental or other non-theatrical production. Workshops are intended to reinforce visual literacy, the language of VILM (film & video), & creative applications of video techniques. Ginny Foster is acting coordinator, Roger Finlan technician, Carol Urquhart musician, & John Prusak cinematographer.

Here is a complete list of ASIFA/Central members grouped by state. By cross-referencing names with their addresses in the ASIFA/Central Directory (pages 8-12), you can see who lives in your area & drop them a line! However, all members are NOT listed in the Directory.

Colorado—Eileen Claffy, Stan Fuka
Illinois—Joanne Alperin, Steven Bain, Daniel N. Bak, Mary Beams, Christopher Blake, Wayne Boyer, Richard C. Brownlow, Dan Cascardo, Marie Cenkner, Jessi Ching Wan-Chan, Dave Daruszka, Zenabu Irene Davis, Monica Dougherty, George Eastman, Keith Folk, Millie Goldsholl, Byron Grush, Mary Lou Haynes, John Howard, Stan Hughes, Paul Jessel, Heather Jones, Curtis Katz, Mary Ellen Kernes, David Kliger, Leonard J. Kohl, David J. Leonatti, Jim & Tracy Lentz, Phillip L. Maish, Sergey Mavrody, Scott Moore, Bill Naras, Laddie Odom, Chris Oster, Jim & Gina Richardson, Mike Riley, Peter Scheffert, Ezra Schwartz, Marla Schweppe, Christopher Scott, Gordon Sheehan, Jennifer Shiman, StayTooned Gallery, Christopher Sullivan, Kim White, Rodney Whitman,
Indiana—Perennial Pictures
Iowa—Dewey McGuire, Charles A.S. Scott, David Thrasher
Kentucky—Ed Counts, Terry Schoen
Michigan—Ted Bailey, Melissa Bouwman, Jason Patrick Brown, Dave D'Alessio, Jean DeMott, John Guertin, Helen James, Jeff Jankens, Carol Lacca, Bonnie Larson, Teryl Lynn, Jim Middleton, Deanna Morse, Dan Scanlon, Jacqueline Vansen, Greg Zelinko
Minnesota—Gavrilo Gnatovich, Curtis Hoffman
Ohio—Jim Duesing, Keith Hydak, Tracy Miller
Oklahoma—Jeanne Flanigan
Texas—Tim Hodge, Susan Van Baerle
Wisconsin—Bill McGraw
Barnaby, BC, Canada—Leslie Bishko

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Festivals!

California—
64th annual American International Film/Video Festival, Oct. 15-17. Categories include: amateur, college students, commercial, high school & grade school students. $5 entry fee. Deadline is Sept. 24. 16mm, 8mm, 1/2". Contact American Motion Picture Society, Box 4034, Long Beach CA 90804-0034.

Illinois—
Chicago Lesbian & Gay International Film Festival, Nov. One of the biggest and oldest, last year's had 10,000 attendees and 100 films/videos. Held at Music Box Theatre & Chicago Filmmakers. Deadline: July 15. Contact: Chicago Filmmakers, 1229 W. Belmont Ave., Chicago IL 60657. ☎ (312) 281.8788.

Ohio—
41st annual Columbus International Film & Video Festival, Oct. All sorts of categories! Deadline is July 15, so contact: CIFVF, 5701 North High St., Suite 204, Worthington OH 43085. ☎ (614) 841.1666.

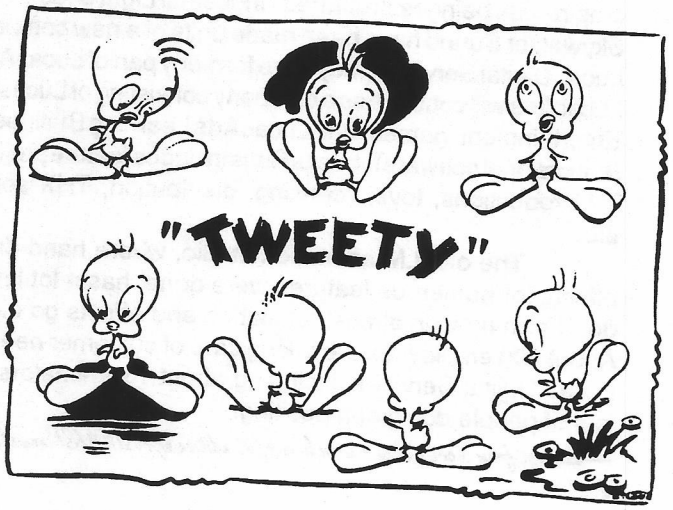
Ireland—
38th annual Cork Film Festival, Oct. 3-10. All categories. Screenings take place in the Cork Opera House and Triskel Arts Centre. Deadline: July 16. No entry fee! Contact: Fran Bergin/Donal Sheehan, CFF, Hatfield House, Tobin St., Cork, Ireland. ☎ 353.21.271711.

Italy—
34th annual Festival Dei Popoli International Review of Social Documentary Film, Nov. 26-Dec. 4. Strictly for docs, categories include: New Trends, Ethno-Anthropology, Cinema on Cinema, Cinema & Music, others. Best Doc gets 15,000,000 lire, nominated by student jury. 35mm, 16mm, 3/4". Deadline is Sept. 15, so contact Mario Simondi, Sec. General, Festival Dei Popoli, Via dei Castellani 8, 50122 Florence, Italy. ☎ 39.55.294353.

Germany—
36th annual Leipzig International Festival of Documentary and Animation Films, Nov.25-Dec.1. Motto is "Films of the World—For Human Dignity." Top animation prize is 6,000 deutsch marks. 35mm, 16mm, 3/4", 1/2". Deadline is Sept. 10. Contact: Dokfestival Leipzig, Postfach 940, 04009 Leipzig, Germany. ☎ 49.341.294660.

Brazil—
One Minute World Festival, Nov. Accepting films, videos, animated works on any theme with 60 second max. length and 3 second min. length. Two sections: international competitive exhibition with 5 winners, and geographical groupings (US, French, Spanish, German, Brazilian, etc.). 3/4", 1/2". $10 entry fee, with a July 31 deadline. For more info, contact Agencia Observatorio, Rua Prof. Rubiao Meira, 50, São Paulo, Brasil 05409-202. ☎ 55.11.851.2846.

France—
25th annual Toulon International Festival of Maritime & Exploration Films, Nov. 23-27. Entries submitted in 35mm, 16mm, 3/4", Beta SP formats, themes must be about the sea or exploration (oceanology, archæology, history, ethnography, sport, environment, fiction, etc.). Many prizes offered. Deadline is Sept. 15, so contact IFMEF, 14 rue Peiresc, 83000 Toulon, France. ☎ 33.94.92.99.22.



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INFO & stuff

Karen Johnson Productions, an animation studio out of Racine, WI, created the full character animation for the new PC-based interactive children's computer game "Ping & Kooky's Cuckoo Zoo." With the program, children drive their own train through a zany zoo, meeting animals that talk, sing, & dance. The program has more than 15 learning games, with 256-color graphics, digitized speech, & original music.

Travelling Pictures Animation, Auburn Hills, MI, has a spot in production for Hook-SupeRX drug stores, in which buildings morph from computer chips, hands outstretch from computer monitors, & computer-generated human figures come to life. They used 2 Silicon Graphic workstations running Vertigo, and Eddie-Morph by Softimage, & proprietary software.

Stay Tooned Gallery opens its 3rd art gallery in the greater Minneapolis/St. Paul area! Located at the prestigious 50th & France downtown of Edina, MN, Stay Tooned Gallery is the 1st gallery in the Minneapolis area to be granted the Disney Preferred Art Gallery status. The gallery is Stay Tooned's largest to-date, with over 1600 square feet dedicated exclusively to original artworks by Walt Disney Co., Waner Bros., Jay Ward Studios, and many others.
A little bit-o-history: Stay Tooned Gallery opened its offices & 1st gallery 3 years ago in downtown Barrington. They now have galleries located at Woodbridge Square in Barrington, The Arcade in Lake Forest, and now the 50th & France area of Edina, MN.
Stay Tooned is the source of the 4th Annual Animation Lecture Series, which brings some of the biggest names in the animation field to talk about their work. All 3 galleries are Walt Disney Preferred Art Galleries. For more info, free catalogs, animation brochures, & invites to the Lecture Series, call Jim or Tracy Lentz at (708) 382.2357.

Next ASIFA/Central board meeting is July 17

BE THERE!

(see Page One)

PDI is looking for experienced computer animators & technical directors to work at their northern California studio. Candidates must be experienced with high-end systems, and Unix/C/C++. Send résumé and reel to PDI, 1111 Karlstad Drive, Sunnyvale CA 94089, attn. Sandra Scott. If you get hired, ASIFA/Central will miss you, but ASIFA/San Francisco will be more than happy to welcome you.

A long-term stop-motion animation project in San Francisco needs animators, set-builders, model makers, & sculptors. Send résumé & reel to Danger Productions, Inc., PO Box 729, Larkspur CA 94977-0729. Go for it!

Each month I get calls from people about where to study animation and how to find jobs. Among the things I often point out is that in Northern California, while many jobs require a strong drawing ability, the art will be processed and often delivered by some form of digital technology. The need for skilled inkers and painters has been on the decline for many years. Despite my knowing that digital systems are important to most companies, I was still amazed by recent trade news that showed how fast digital technology is taking over the animation industry.

Recent advances in digital services in SF and LA includes a rise in the number of companies offering computer ink and paint. Most local video post-production houses now offer some form of digital effects, animation and compositing technology, according to *Film/Tape Magazine*'s latest industry survey.

Another important development is Pixar doing the first feature completely generated by computers. PDI is now doing ads that used to be done by stop-motion animators (Pillsbury Doughboy, Budbowl). Yet another measure of the importance of digital technology is the number of ASIFA/SF members who are employed by computer game companies or are working on interactive CD-ROM projects. It appears we are just seeing the beginnings of an enormous growth in CD-ROM products.

In February it was announced that George Lucas' empire was being restructured. Industrial Light & Magic and Skywalker Sound have been made units of a new company, Lucas Digital Services (they were formerly part of LucasArts). LucasArts will continue as a company consisting of LucasArts Entertainment (games) and LucasArts Learning Businesses (educational software). LucasFilms includes feature projects, TV productions, toys, licensing, distribution, THX sound, etc.

The old ILM animation studio, where hand-drawn effects for numerous features were done, has a lot less to do. From now on almost all mattes and effects go digital. About 200 employees are taking care of customer needs at Lucas Digital Services, including about 75 animators and lots of people doing compositing.

—excerpt from Karl Cohen's article in 4/93 edition of ASIFA/SF newsletter

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The Stay Tooned Gallery hosted a free lecture on April 24th to hear Bill Hanna, of Hanna-Barbera, speak about his career in creating such characters as The Flinstones, Top Cat, Yogi Bear, Johnny Quest, Tom & Jerry, The Jetsons, etc. For more info on Stay Tooned Gallery's 4th Annual Animation Lecture Series, contact Jim or Tracy Lentz at (708) 234.3231.

The upcoming Disney/Pixar feature Toy Story tentatively has the storyline that will follow the adventures of two toys, Buzz Lightyear—a Buck Rogers-type action figure—and his friend Woody—who is a tin soldier. Randy Newman may do the score & may perform several of the songs. Tom Hanks is still mentioned as doing the voice for Buzz, but his contract is still up-in-the-air. Apparently Pixar has formed a separate corporation, 'Hi Tech Toons', to produce this project. Disney plans to release the film in summer 1995.
—*from ASIFA/SF*

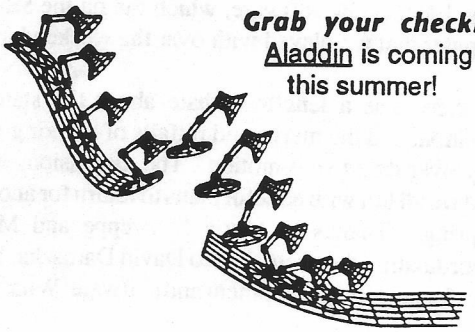
In late April, 2,500 interactive discs were sent FREE to Forbes subscribers. Anyone with a PC-compatible could walk through different rooms of a computer-animated hospital of the future, clicking the mouse on different parts of the picture to see different animations. Five secret words were hidden in the visuals, and if you found all five, you won a free subscription to Forbes. The disc was done in-house by Mondo Media in San Francisco, CA.
—*from ASIFA/SF*

The Snow White re-release in theatres was restored by computer, analyzing every frame to remove cel flair, dirt, and other flaws. Color was corrected and enhanced, and the digital information was then transferred back to 35mm film using Kodak's high-res technology.
—*from ASIFA/SF*

MGM is producing a new Betty Boop feature, set in the 30s with her old friends KoKo the Clown & Bimbo, they journey to Hollywood in search of fame & fortune. Jerry Rees (of Brave Little Toaster) is working on the script. Mae Questrel, the original voice of Boop, will not encore, but they promise to find someone close to it.
—*from ASIFA/Hollywood*

Don't Forget—SIGGRAPH 93 is being held in Anaheim, CA, Aug. 1-6.

Grab your checkbooks, because Aladdin is coming out on video late this summer!



POPEYE TRAVAGANZA

Popeye's 60th Anniversary Extravaganza will be held Sunday, July 11, 1993 at 2:30pm, in the Copernicus Center at Gateway Theatre, 5216 W. Lawrence, in Chicago. Meet in person: director Myron Waldman, animator Gordon Sheehan, Fleischer Studios historian G. Michael Dobbs, Popeye fan club founders Fred Grandinetti & Mike Brooks. Special guests invited: Jackson Beck (voice of Bluto), Shamus Culhane (master animator & director), Leonard Maltin (film critic and cartoon historian), Jon McClenahan (cartoon director), Virginia Mercer (wife & business manager of Jack Mercer, voice of Popeye), Charles Solomon (film critic and cartoon historian), Dave Tendlar (master animator & director). Advance tickets thru stamped SASE & check/money order made out to Argus Entertainment for $6 adults, $3.50 kids under 12, to: Popeye Tickets, c/o Argus Entertainment, 117 W. Harrison, suite 600-s473, Chicago IL 60605. Orders that are received after July 2nd will be held at the door. It's just general seating, too (sorry—no VIP reserved section for those who might want to pay $60 for it).

selected Highlights of ASIFA/Central Activities in our Recent Past

—Summer Barbeque, 1992 & 1993: organized by Marla Schweppe.

—First Members Directory: in your hands!

—ASIFA board member Jim Lentz regularly brings animators to his Stay Tooned! Gallery, in his celebrity animation series.

—ANIJAM Project: It's a Funny World, organized by Dan Cascardo & Jim Richardson, an on-going collaborative film project.

—Animakers: on-going cable television series on Midwest animators, organized by Dave Daruszka.

—Education Column: Byron Grush & Sergey Mavrody: on-going efforts to network ASIFA educators

—Midwest Animator's Retreat at Starved Rock Lodge, April 1993: organized by Marla Schweppe & Marie Cenkner.

—ASIFA/East reel, Summer 1993 & Spring 1992: organized by Dave Daruszka & Stan Hughes at Columbia College.

—An Evening with Bill Kroyer, producer of Ferngully, The Last Rain Forest, July 1992: organized by Jim Richardson.

—Films from the ASIFA Archive, Summer 1992: organized by Dave Daruszka.

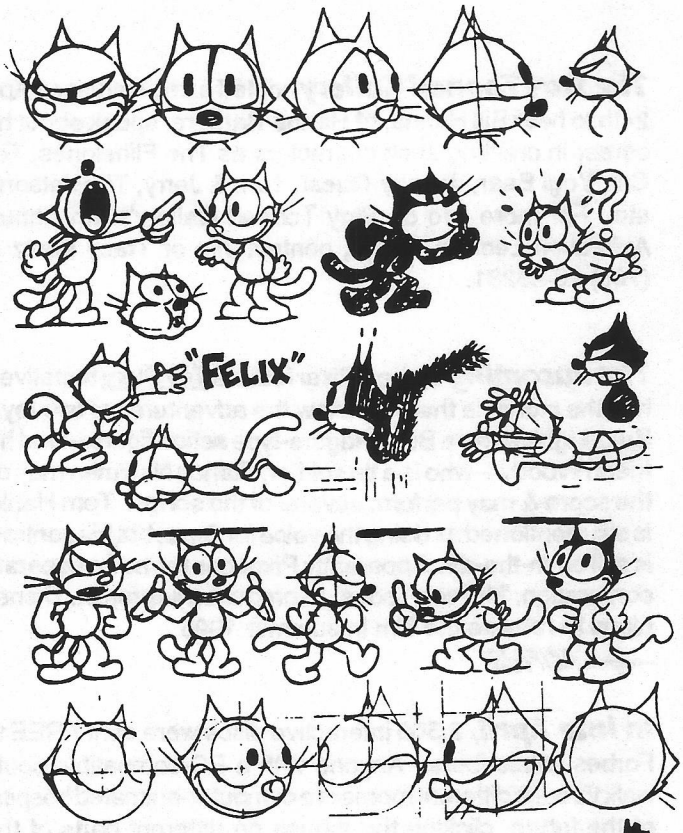
—Animation Jury for Chicago International Film Festival, 1991, 1992: organized by Mary Lou Haynes.

—Chicago Children's Museum, Spring 1992: ASIFA/Central members demonstrated cartooning and presented programs, and there were permanent displays of art work including the 'Helping Hand' from Animasaur Productions and Sesame Street from Deanna Morse & Rose Rosely.

—Hoppity Goes to Town, Winter 1992: organized by Bill Naras, 50th anniversary celebration—screening and educational programs featuring Gordon Sheehan.

—American Independent Animation, Fall 1991: organized by Dave Daruszka.

—Members Survey, Fall 1991.



What a Weekend!

About twenty ASIFA/Central members had a great weekend at Starved Rock Lodge and Conference Center at the first ASIFA/Central retreat. We had animators from Michigan, Iowa, Tennessee, Illinois, and two students came from Illinois and Michigan. Members showed reels of animations, lounged together at the pool, took hikes around the magnificent grounds and gawked at the waterfalls and limestone formations, and shared production stories and questions. Paul Jessel and Marie Cenkner of Animasaur Productions gave an informative presentation about stop motion animation, and showed slides of various armature constructions that they have used to animate their productions, including many spots with the 'Helping Hand' of Hamburger Helper. Deanna Morse screened her recent work including pieces for Sesame Street and discussed working under the camera to animate with cut-outs, and how she contracts for work with the Children's Television Workshop. Marla Schweppe gave a number of presentations on Electro-Gig software, which ran on the Silicon Graphics Computer that we played with over the weekend.

At the picnic there was a lengthy debate about the state of computer animation, and the merits and pitfalls of working with that technology over doing stop-motion. The discussions were fascinating, and we all left with hopeful plans to return for another retreat next spring. Thanks to Marla Schweppe and Marie Cenkner for coordinating the event, and to David Daruszka, SGI, and Electro-Gig for providing equipment and software. What fun!

the OFFICIAL ASIFA/Central MEMBERSHIP DIRECTORY

QUESTIONS ARE AS FOLLOWS:

GENERAL—general description of interests or business (animation techniques, intended audience, information on films, awards, honors, etc.).

PROJECTS—description of recent or current projects.

SERVICES—are there any services you could offer to other ASIFA members? Please indicate if there is a fee, reduced rate, or if you are offering voluntary support.

NETWORKING—support or networking areas. What would you like other ASIFA members to share with you?

Mary Beams, Mary Beams Images, 105 Delcy Dr., DeKalb IL 60115. ☎ (815) 748.4750.

GENERAL—hand-drawn, rotoscoping, computer, Autodesk Animator Pro, art stuff.

Jason Patrick Brown, Northern Michigan University, 355 Payne Hall, Marquette MI 49855. ☎ (906) 227.3880.

GENERAL—I have used a number of animation techniques to finish assignments for class, small companies, and personal practice. I received a cash scholarship in graphic design, and computer usage. I am extremely interested in all animation techniques mostly using the computer. I am now being trained on the Video Toaster along with all sound and associated applications.

PROJECTS—I just finished a project for a class assignment. It is a computer animation of the starship Enterprise. The piece is composed of the planet Earth that rotates as the starship completes orbits around it. ¶ This project was completed on the Macintosh Quadra 925 and a 3-D package called Stratavision 3d.

NETWORKING—I would love it if I could be sent any animation information. Being in school, it is hard to be at meetings and other conferences. I hope that there are some during the summer, if there are any, please send me information. Please help me to get more involved in ASIFA, I hope to help in projects and join committees.

Marie Cenkner, Animator/Designer, Animasaur Productions, 1463 Glencoe Ave., Highland Park IL 60035. ☎ (708) 432.7824.

GENERAL—stop-motion; model-making (foam-cast armatured puppets) have animated using most techniques; like stop-motion, rotoscope & oil on glass; work in mainly commercial animation & children's films.

PROJECTS—package of 6 clay animated commercials for Ben Franklin Crafts, acted as producer & chief modelmaker.

SERVICES—my knowledge in stop-motion, etc. Paul [Jessel] and I have volunteered to do a program in Nov. on stop-motion; we can also advise new people on studios, etc. (I've already directed several animators to studios—referred to me through ASIFA).

NETWORKING—their knowledge (network) & enthusiasm (social); new films, film libraries or music or animation related info.

Eileen Claffy, Sole Proprietor, Animation Ranch, 3439 S. Uravan Way #201, Aurora CO 80013. ☎ (303) 766.1147.

GENERAL—I'm a freelance animator/assistant animator. I'm capable of a wide variety of hand-drawn styles. I've worked on quite a cross-section of animated TV shows, specials & commercials.

PROJECTS—I have animated on Tiny Toon Adventures, Tazmania & Darkwing Duck. I've also animated on several of Michael Sporn's TV specials for PBS, HBO & Showtime. I assist on commercial animation (Raid, Colorado Lottery & Dunkaroos for celluloid) when animation projects are unavailable.

SERVICES—I'm a versatile animator, capable of many diverse styles & I'm an excellent assistant animator. My fees vary with the demands (& budget) of the given project.

NETWORKING—who has work they'd be willing to send to a very reliable out-of-town animator/assistant? Résumé, reel & references available on request!

Edward L. Counts, Western Kentucky University, 840 Edgefield Way, Bowling Green KY 42104. ☎ (502) 745.2114 w, (502) 842.6737 h.

GENERAL—interested in short, personal animated works with a variety of techniques. Have worked with Computers on Pas de Bleu (Sinking Creek), and Rockers (Sinking Creek, NY Film Expo, Ann Arbor) Cels on Schlafe, Mein Prinzchen (Chicago International Festival of Children's Films, Sinking Creek, Showtime, The Movie Channel, The Family Channel [Canada]) and The Prank (USA, Sinking Creek, LA International Festival of Animation); and line on animation bond (Rockers & Joey Learns to Fly.) Intended audiences include children—Schlafe, Mein Prinzchen, Joey Learns to Fly; Adults—Rockers; and general—Pas de Bleu, The Prank.

PROJECTS—Joey Learns to Fly—16mm, 5 min., Supported by Kentucky Educational Television. 3249 drawings—felt

tipped pens on animation bond—has been aired statewide several times and is available for use on all PBS affiliates; based on an original story by Errol Hess, voice and music by Tom Bledsoe, Appalshop's Roadside Theater.

Services—I have taught animation methods to public school students from grade 4 to high school and college students. I am willing to share activities and samples of films made by these students.

Networking—I am interested in instructional methods and ideas for teaching animation—history, techniques, animation games, etc.

Dave D'Alessio, 745 Burcham Dr. #6, East Lansing MI 48823. ☎ (517) 351.4763.

General—excerpt from Rex the Dog seen on CBS 10/18/80; The Three Penny Operation wins Philo T. Farnsworth award, 1990; nothing else even remotely exciting. ¶ I take an engineering approach to animation—whatever technique gets the job done is the one I work in. Done most work in paper cel. Very interested in animation history. Haven't drawn a frame in nine months.

Projects—currently working on doctoral dissertation having no relationship to animation whatsoever!

Services—slave labor—audio (effects, voice, mixing), colorist, etc. ¶ If I like the project and the budget is minute, I can work for gas. If I REALLY like the project—zippo.

Networking—inspiration.

David Daruszka, 11427 S. Longwood, Chicago IL 60643. ☎ (312) 226.4300, (312) 233.8788, fax (312) 226.3345.

General—independent writer/producer (animation, documentary). Areas of knowledge/interest include: grantwriting, fundraising, research, video production, PC-based computer graphics, computer software/hardware configuration, A-V staging, meeting planning. ¶ Prior animation experience includes 3-D puppet and cel work. Have also done cartoon and illustration work. ¶ Produced award-winning documentary. 6 years jury coordinator (animation) for Chicago Film Festival. President Emeritus, ASIFA/Central.

Projects—1989: Carved in Stone (doc of Chicago stonecarver). 1989-91: Arts on Access weekly art series (including 60-minute interview of Shamus Culhane and two specials on Chicago animation). 1991-present: preproduction/fundraising for various historical documentaries.

Services—any services in the areas of Question #1. Fees negotiable.

James Duesing, University of Cincinnati, ML #16 U of C, Cincinnati OH 45221-0016. ☎ (513) 556.0288, fax (512) 556.3288.

General—general interest in independent animation particularly computer generated or computer assisted. ¶ My work has evolved from hand drawn to computer generated and usually deals with characters in environments. The films usually have political, social and humorous overtones and are intended for a general audience. My animated shorts: Impetigo, Tugging the Worm, and Maxwell's Demon are available through the Museum of Modern Art Circulating Film Library. Impetigo through Picture Start and Maxwell's Demon through Video Data Bank. The films have been show all over the world including: Ottawa, Zagreb, Shanghai, Hiroshima, Los Angeles Animation Festivals as well as such venues as SIGGRAPH, Prix Arts Electronica, Imagina, Australian International Video Festival. They have all been broadcast and are available in various video collections.

Projects—I am currently working on a 25 minute (approx) computer animation titled Law of Averages. It is a love story that takes place amid constant temptation and rapid rule making. It uses a variety of hardware and software including SGIs & Macs with Wavefront and Sculpt 4D. It is funded by the National Endowment for the Arts Independent Media Projects grant, the American Film Institute Independent Film/Videomaker grant and the Ohio Arts Council.

Services—the lab at the University of Cincinnati has a variety of computer animation, graphic design and interactive capabilities all of which are available reasonably.

Networking—information about touring artists; an ASIFA members compilation tape of work would also be of interest.

Jim Fobar, 905 Liberty, Lincoln Park MI 48146. ☎ (313) 382.4761.

General—do fine arts illustration, including book covers, posters and animation including storyboards, layouts, backgrounds, & miniatures. ¶ Freelance work in airbrush backgrounds, layouts, animation extremes and inbetweens. Have 16mm Oxberry animation stand, professional video pencil test system & usual animation disks, pegs, paints, etc. I also recently bought Amiga 2000 computer with animation software. ¶ I have worked on films like Evil Dead, The Rosary Murders, and Dark Tower, doing miniatures, glass mattes, and full cel animation.

Projects—have done freelance work in commercial, and technical training films and videos, involving many jobs in the animation process, including working in house for some area production houses.

Services—yes, I would be willing to offer services at reduced rates for ASIFA members. I could also offer some voluntary support help, I'm sure.

Networking—any ideas they may have, or any questions involving something I may be able to answer.

Millie Goldsholl, Goldsholl Associates, 420 Frontage Rd., Northfield IL 60093. ☎ (708) 446.8300, fax (708) 446.8320.

General—recipient film awards festivals Brussels, Belgium, 1959, Columbus, Ohio, 1960-61, 63-65, Montevideo, Uruguay, 1960, 62, Turin, Italy, 1961, San Francisco, 1963, Chicago, 1964-65, American Film Festival, New York City, 1961-63, 65, Cine, Washington, 1964-65, Communications Arts magazine, Palo Alto, California, 1961, The Golden Dove of Peace award Atlantic International Film Festival, 1971.

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Projects—Rebellion of the Flowers

Byron Grush, Northern Illinois University School of Art, 720 Prairie Ave., Naperville IL 60540. ☎ (708) 357.7607, e-mail: byron@art.niu.edu

General—teacher in the electronic media alternative of the design area of The School of Art of Northern Illinois University, DeKalb, Illinois. Traditional animation, computer graphics and various forms of electronic art.

Mary Lou Haynes, President, Librart, 11427 S. Longwood Dr., Chicago IL 60643. ☎ (312) 233.9397.

General—electronic film scores, composer, keyboardist, vocalist. Pop, rock, jazz & classical music styles. Also, background design and cel painting.

Projects—co-wrote & produced theme song for Anijam '93 project. Performed with the Beverly Chorale Society at the Beverly Art Center, for their Christmas '92 concert.

Services—for a reduced rate, I offer original music, both vocal &/or instrumental for animated films, plus cel painting & background designs.

Networking—names of other filmmakers worldwide who need original music for their films, at a reasonable rate.

Paul W. Jessel, Animation Director, Animasaur Productions, 1463 Glencoe Ave., Highland Park IL 60035. ☎ (708) 432.7824.

General—stop-motion animation techniques of all kinds, lighting techniques on miniature sets, Marie Cenkner and I have produced the 'Hamburger Helper' spots for the last 13 years. Work in commercial animation, feature films.

Projects—animation in Disney's Nightmare Before Christmas feature film at Skellington Productions in San Francisco.

Services—help and information on my field of specialty stop-motion to others. Possibly work for new talent.

Networking—networking, new films, new talent, new techniques, new trends.

Jim & Tracy Lentz, Stay Tooned Gallery, 22152 W. Laurel Lane, Kildeer IL 60047. ☎ (708) 382.2357.

General—owner of 2 animation art galleries; sponsor of Animation Lecture Series.

Projects—assembling 4th Annual Lecture Series; opening gallery #3 in Minneapolis.

Services—Lecture Series attendance—free!

Networking—contacts for Lecture Series.

Dave Leonatti, Principal, Melotte-Morse Ltd., 213 1/2 S. Sixth St., Springfield IL 62701. ☎ (217) 789.9515, fax (217) 789.9518.

General—my business is an architectural studio/commission stained glass studio. I am not an animator, save for some cel work executed in college for a friend's independent work. ¶ Also am a free-lance writer for the State Journal Register newspaper and other publications. I could hopefully do some or article on ASIFA/Central for the Tribune (try at least, pretty hard editors, though), Sun-Times or regional papers. ¶ Also do radio (NPR) programming of eclectic and jazz music.

Projects—n.a.—except that for architectural purposes we do 3-D computer renderings, and hope to fully animate in the future.

Services—I am not sure. Perhaps we could lend computer workstation support cheaply if someone was in need. ¶ I hope that through writing newspaper or magazine pieces to help bring awareness to ASIFA's activities. ¶ Our firm will always offer anything deemed useful by the ASIFA folks that we have. Need lead came(?) or opalescent glass?

Networking—I wish members to share info on works and animation for future stories in newspapers. If I get enough advance warning on big events, I can help with press releases, publications, etc...

Teryl Lynn, Studio Lynn, 885 Wickfield Ct., Ann Arbor MI 48105. ☎ (313) 665.9439.

General—to introduce myself, I have been a scientific illustrator for some fifteenish years, a career which arose out of formal academic training in Anthropology. I have always been entranced by animation, and after acquiring a Macintosh computer I became serious about producing animation and have been using Macromind Director to create animation both for some of my clients and for my own purposes. I am now also studying filmmaking and produced a film during the Winter term at the University of Michigan which combined live action and cut-out animation. I am aiming to change the course of my career towards film and animation by continuing to take relevant courses over the next year and applying to graduate schools of film for the Fall of 1993.

Networking—I would welcome any opportunity to communicate with, meet, or even work with others interested in animated films and computer animation.

Bill McGraw, 4398 Parklawn Dr., Windsor WI 53598-9788. ☎ (608) 846.4514.

General—I use animation in the creation of instructional materials. I use cel animation techniques then scan the cels into my Macintosh computer. I finish the animations in the Mac. I create a Hypercard stack and put the animations into the stack. I also use the same animations and use them in video instructional materials. I sell the computer and video materials to biology and science high school classes. I find lots of high school students needing animation instruction.

Projects—I am creating how-to animate (cel & computer) instructional videos for the high school-college market. My business is named Memory Connections.

Services—if you want your ASIFA to grow—market & promote in high schools and colleges! I have found much support at University of Wisconsin and local schools and Kids Cable-local access TV. If you need help promoting ASIFA, let me know!

Tracy Miller, University of Cincinnati, 2805 Stratford Ave. #8, Cincinnati OH 45220. ☎ (513) 961.1787, e-mail:

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miller@headcheese.daa.uc.edu

General—interactive applications in art, education or business, but especially art exhibits of interactive work.

Projects—my last project Vinculum, was an interactive art piece in which the participant could wander around in empty rooms and decaying outdoor spaces until they found themselves in front of three mysterious women who share their stories. My current project Talking Leaves, explores the conventions of contemporary video games and applies them to a collage of other inspirations.

Networking—shows and exhibits of computer (graphics) art and computer animations, especially interactive art pieces. ¶ I am also trying to determine a way to continue access to equipment once I graduate. If any of the other members work on/produce video games for display in arcades, etc., I am very interested in the programming involved in this.

Deanna Morse, Associate Professor, School of Communications, 268 LSH, Grand Valley State University, Allendale, MI 49401. ☎ (616) 895.3101, e-mail: morsed@gvsu.edu

General—Deanna Morse is an independent filmmaker specializing in animation and personal short films and videos. Her works have been screened internationally, won awards at festivals, and are represented in the permanent collection of the Metropolitan Museum of Art. Her children's films have been broadcast on Sesame Street and Romper Room, her experimental films on PBS and cable. She has been cited in articles about contemporary animators and is included in the 1988 edition of EXPERIMENTAL ANIMATION by Cecile Starr and Robert Russet. ¶ Morse has been active in the independent film and video communities, serving as a regional correspondent and on the board of directors of the Association of Independent Video and Filmmakers. She is currently President of ASIFA/Central, the midwest chapter of the international animated film association. For the past three years, she has written a column for ANIMATION MAGAZINE. She has judged works at many festivals including the Ann Arbor Film Festival, Sinking Creek Film and Video Festival, U.S. Industrial Film Festival and the Chicago International Film Festival.

Projects—Morse is presently an Associate Professor in the School of Communications at Grand Valley State University, where she teaches computer animation, media production, film theory and history. She has taught workshops and been a visiting artist at many schools and universities. She was an artist in residence for four years with the South Carolina Arts Commission. Since 1975, she has led animation workshops at the Sinking Creek Film and Video Festival in Nashville. She is currently developing an interactive computer animation teaching module to illustrate basic animation concepts. ¶ Her recent television work is as an animation producer for SESAME STREET. Previously she worked as a scriptwriter of a dramatic educational series produced in Virginia and as an assistant editor on NOVA and ZOOM at WGBH, Boston. She has also worked in corporate media production. ¶ For the past few years, Morse has explored regional themes in her work, and she has experimented with the manipulation of home movies. Her most recent work is in the areas of computer animation and American sign language. Her work is represented by Coe Film Associates, New York, Picture Start, Chicago, the Filmmaker's Cooperative, New York, and the Canadian National Filmmaker's Distribution Center, Toronto, Canada. ¶ Morse will be chairing the art show for SIGGRAPH '94, a computer graphics and animation conference which will be held in Orlando, Florida in early August of 1994.

Networking—I would like information about frame by frame video recording systems that members have been using. We are investigating purchasing systems for my University, and I am curious to hear what others have found workable.

Laddie Odom, 2135 W. Giddings #3W, Chicago IL 60625. ☎ (312) 728.4942.

General—currently working in digital environments. Multimedia/interactive market is currently main interest. Would like to produce educational/childrens' pieces for home multimedia platforms.

Projects—currently producing interactive presentations and animations for corporate communications.

Networking—computer graphics.

Perennial Pictures Film Corporation, 2102 E. 52nd St., Indianapolis IN 46205. ☎ (317) 253.1519, fax (317) 257.2166.

General—Perennial is a film production studio specializing in cel animation for TV specials. To date, Perennial has produced nearly a dozen half-hour specials that have been syndicated in over 40 countries worldwide. These shows are also available on video around the world, as well as domestically. Perennial began life as a commercial production animation studio, and still occasionally produces spots for agencies throughout the US. ¶ Perennial's specials have appeared domestically on Showtime and The Disney Channel, as well as being syndicated to individual stations throughout the US. ¶ Perennial uses traditional character animation and cel painting techniques and most of its productions are intended for family audiences.

Projects—Perennial recently wrapped work on Just Me & My Dad a half-hour special based on a Little Critter book and made in association with Mercer Mayer, Ltd. We are currently in production on the fourth special featuring the Mirthworm characters, entitled Mirthworms' Fable Follies, and are also in pre-production on a second Little Critter show, entitled Merry Christmas, Little Critter.

Networking—Perennial is always on the lookout for experienced character animators,, layout artists and background painters. We would like to know of people who are interested in freelance work, as well as in-house.

Dan Scanlon, 1419 Kenilworth Place, Clawson MI 48017. ☎ (313) 435.5025.

General—16 year old high school student is presently taking animation classes at Wm. D. Ford Vocational/Technical Center in the evening. ¶ Works in cel animation. Won the 1991 Michigan Student Film Festival Best of Show

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award. ¶ Films have appeared on television. Latest film The Last Lap has been shown locally. ¶ An article re: Dan has appeared in National Geographic World Magazine (Nov. 92). ¶ He has taught animation at a class for children. ¶ Also works as a caricaturist. Is currently working on a 3 minute cel animated film untitled.

Projects—had a film shown at the Detroit/Prague International Festival in Oct. 92. ¶ Has a 60 second cel animated PSA currently running on cable for the City of Madison Height recycling program.

Networking—experience & educational avenues—film schools, etc?

Charles A. S. Scott, Scott Photographic/TCI of Eastern Iowa, 722 Rundell St., Iowa City IA 52240. ☎ (319) 354.5464 pm, (319) 351.3984 am, e-mail: cascott@uiowa.edu, Compuserve: 73737, 3436.

General—all kinds of animation. I enjoy stop-motion & plan to make one (some) soon. I have made several pencil & water-color spots (:30) for local cable. One that I made for my wife's used furniture business won a national award...(she was a tough client). We...(I work with a local artist) produced the spot on cels, I shot it to 16mm and had a neg-pos transfer to video...then posted the audio on tape at work. The finished product looks real good. ¶ I work at TCI cable of Iowa City as the production coordinator (one-man band) of local cable commercials. We have a 3/4" facility that should be upgraded this year to Hi8 to 3/4" SP also to edit listing & a switcher interface. ¶ I also produced an animated spot at work using Autodesk Animator for a local computer store. It too won a national award...(the next year) (same one) (I stopped entering the contest last year).

Projects—I (we) are now working on a painted cel spot (also for my wife's store) that I hope to have done in a couple of months...we have been working on it way too long. (1/92 start) (Can't start a new one till this one's done) ¶ At work I we recently purchased 3D Studio & I am starting the computer animation learning curve. I am very committed to the old way of animation...but the new stuff may (has) come in handy at work...logos, etc.

Services—we may start an animation sub-group here...I need some labor to come to a cel-painting party when I get to that stage of the project. (Ha Ha...just kidding) I am reluctant to offer services because it takes me so long to get my own projects finished.

Networking—I do go into Chicago for the animation show at the Chicago Film Festival...perhaps a meeting at that time would be handy.

Terry Schoen, Kentucky Educational Television, 600 Cooper Dr., Lexington KY 40502. ☎ (606) 258.7046.

General—Kentucky Educational Television (KET), the place where I riffle, is a TV production center for programs of state and national interest. This PBS affiliate allows me creative input on almost all of the steps of the animation process, plus use of a master series Oxberry and an Aurora with animation software. I believe my work to be particularly meaningful because it is integrated into educational programs that are oftentimes viewed in school classrooms. ¶ As for my interests, I am attracted to the full character animation of the Disney features and the Warner Bros. shorts and admire many of the animated shorts produced under the Canadian Film Board.

Projects—I am up to my nostrils in animating over live action for a 4th grade series called Kentucky Geo Quest. My character, Ricky, is a brash, curious cardinal who accompanies a geographer on a trek across the state.

Networking—their sympathy. Animation over live action—not for the timid!

Jennifer Shiman, Independent Producer, 4236 N. Hermitage, Chicago IL 60613. ☎ (312) 296.0815, fax (312) 348.5494.

General—I have done freelance camera and painting for Calabash Animation in Chicago, working on accounts such as Trix, Lucky Charms and Playboy. ¶ I also consult in management and international business development for Gallagher Systems Group, Inc., a banking automation technology firm. ¶ I am going to the London Institute of Education in September 1993 to study children's television.

Projects—1. Two publishing offers received on a children's book I illustrated & my friend wrote. 2. Animation project for ANIJAM Chicago.

Services—voluntary/reduced rate fees on marketing consultation international & national for business ventures.

Networking—info re: children's books & TV. International efforts.

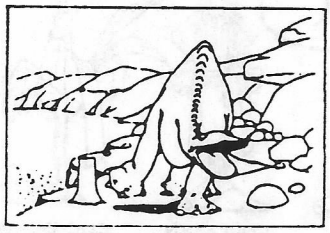
David Thrasher, Media Associate, Des Moines Public Schools, 2412 Adams Ave., Des Moines IA 50310. ☎ (515) 277.5550.

General—"Best Screenplay" 1978 Hoover High School Film Festival for an animated short film entitled Gnizah! ¶ I am interested in the areas animation has not gone before in the area of stories. I'm more interested in feature and made-for-television (not Saturday morning) animation than anything else and feel like good story values is something often passed over or ignored. ¶ Other interests: computer techniques (especially related to films having a story); film history (past trends, techniques, missed opportunities).

Projects—I am currently working on putting together an inexpensive way to do pencil tests using an Amiga computer that would be suitable for students learning to do animation and for professionals who wish to avoid the expense and inflexibility of a Lyon-Lamb or similar video pencil test unit.

Services—there is nothing I can offer at this time.

Networking—the path necessary to get into the business with emphasis upon the areas dealing with story-telling skills.



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ASIFA Guidelines & Checklist for Program Coordinators

by Mary Lou Haynes

Successful programs rely on thorough research & planning. This outline will help you in planning & coordinating your proposed program for ASIFA/Central.
All program proposals should be submitted in outline form to the Program Committee, to be later approved by the Board. This outline is based on criteria & guidelines the committee will use to assess program proposals.

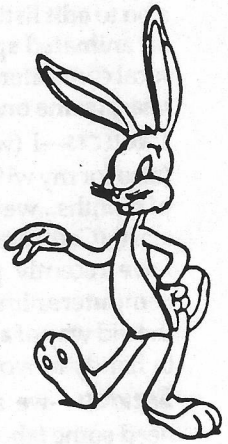
Your outline should address the following items:

1. TIMETABLE—a specific timeline for the project including any planning or organizational meetings. (NOTE: Program proposals should be submitted 6 months to 1 year prior to the anticipated date of the event.)

2. NATURE & SCOPE OF THE PROJECT—is this a film screening, guest speaker, studio tour, etc? What is the target audience, & what is the anticipated audience size? What is the proposed time & date of your program? Be specific with film titles, anticipated guests, etc.

3. THE IMPORTANCE OF THE PROJECT TO FULFILLING ASIFA/CENTRAL'S STATED MISSION—all programs sponsored by ASIFA must address the stated mission & purpose of the organization. You should explain how your program will fulfill this criteria.

4. ANTICIPATED EQUIPMENT/FACILITY REQUIREMENTS—where will your program be held, & what type of equipment will be required to present the program? What type of seating & capacity does the facility have? Do you need a film projector, video or audio equipment? Who is your contact at the facility? Is there parking available & access to public transportation? Does the facility carry liability insurance for such events?



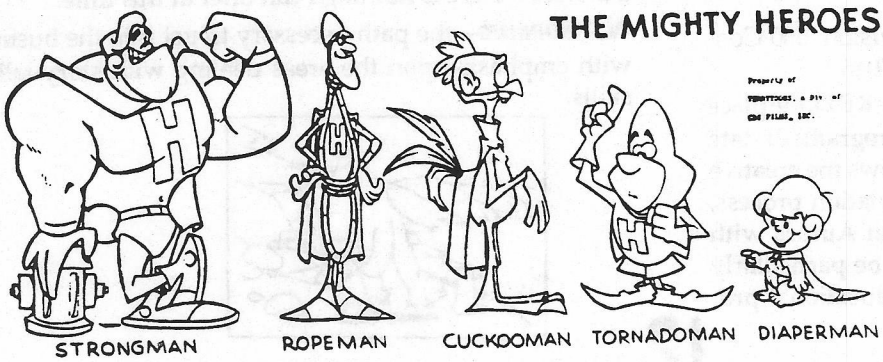
5. BUDGET—what are your anticipated costs for the program? Are there any proposed revenues, such as ticket sales? Expenses may include rentals of facilities, films, equipment, honoraria or travel/lodging expenses. Revenues should include any grants or donations.

6. PERSONNEL REQUIREMENTS—are volunteers needed? What positions must be filled at all stages of the project?

7. PROMOTION & PUBLICITY—how will the program be promoted to the target audience?

All project/program proposals must address each point. Proposals that do not fulfill these requirements will be returned with an explanation of the areas where more information is required.

Please contact Mary Lou Haynes or Deanna Morse for more info or to volunteer for the Program Committee!



MEMBERSHIP in ASIFA Central

ASIFA, l'Association Internationale du Film d'Animation (the International Animated Film Association), is a unique organization dedicated to the artform of animation. With chapters in over 50 countries, ASIFA bridges the political and cultural barriers to encourage and promote animation to both industry professionals and the general public. ASIFA Central, the Midwest American Chapter, encourages the work of Midwestern animators by providing networking opportunities. Support animation in the Midwest and around the world by joining today!

☐ **GENERAL** - $22 per year
- Subscription to ***Frame by Frame***, chapter newsletter
- Free participation in ASIFA-sponsored programs
- Local voting rights

☐ **INTERNATIONAL** - $42 ($22 + $20 Int'l fee) per year
- All General Membership benefits
- International membership and voting rights
- Discounts on international ASIFA festivals
- Subscription to ***ASIFA News***, international newsletter

☐ **CORPORATE SPONSOR** - $250 per year
- All International Membership benefits

☐ **STUDENT** - $12 per year
- All General Membership benefits (see above)
  (you must provide proof of current enrollment)

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

TELEPHONE (work) _____ (home) _____

☐ NEW ☐ RENEWAL

Please make your check or money order (no cash please!) payable to ASIFA Central. Return this form with payment to: ASIFA Central, 790 N. Milwaukee Avenue, Chicago IL 60622.

ASIFA Central is a not-for-profit corporation chartered in the State of Illinois.
All memberships and donations are tax-deductible to the full extent of the law.

The Five Senses as Interpreted by "FELIX"

FRAME BY FRAME

newsletter of

ASIFA/Central

790 north milwaukee avenue
chicago, il 60622

MIDWEST CHAPTER OF ASIFA INTERNATIONAL

FRAME BY FRAME

Fall Quarterly 1993

ASIFA/CENTRAL

Letter from the President

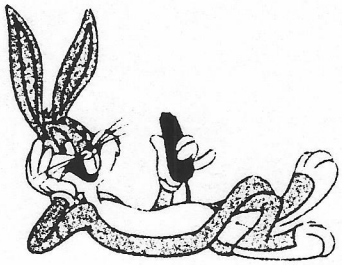
At the last meeting of the ASIFA Central Board, Deanna resigned as president and I was appointed acting-president. Since that meeting, I was offered and accepted a position on the faculty at the Rochester Institute of Technology. I am now the Coordinator for Computer Animation at RIT and responsible for a graduate program in computer animation in the Film and Video Department. Since I am now no longer living in the midwest region there will likely be a change at the fall board meeting in terms of the presidency of ASIFA Central.

Since I still identify myself as a midwesterner, I would like to remain involved with ASIFA Central in the following ways. I organized the animators retreat last spring with Marie Cenkner and have begun organizing a second retreat for the first week in April. I would like to continue working on the retreat. My primary interest, in being involved with ASIFA, is to build connections between animators throughout the midwest. The quarterly publication is one way to keep connected. The retreat is another opportunity to build connections. I would like to see regular contributions from various parts of the midwest region to our quarterly publication. I would like to invite suggestions from other ASIFA Central members for ways that we can build a community of animators among a group that is fairly far flung. Since the local programs that ASIFA Central organizes are, in general, only useful for folks that live in the Chicago area, perhaps local programs could be organized in other areas of the region where there is a concentration of animators. We could share a newsletter and the retreat as region-wide aspects of ASIFA Central.

Board elections are coming up. Any one interested in being on the ASIFA Central board should send a bio and reasons that they would like to be on the board to ASIFA Central. If you are interested in organizing programs in your corner of the ASIFA Central region, please submit a brief bio and proposal, too.

Marla Schweppe
716-271-1121

What's up, Doc?



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Letter from the Treasurer/Membership Chair

Hi everyone:

I'm the newly appointed treasurer/membership chair. Why would any relatively sane and very busy animator take on a thankless task— you ask? Well, ASIFA has, over the years, been a resource where I have met many interesting friends (other animators) who I could exchange ideas with, become inspired by and recharge my batteries. So I thought I should put a little effort into keeping ASIFA going.

My job description is fairly simple: I remind you your dues are running out, you send me your new dues and I write checks for ASIFA bills (newsletter, events and international dues). Since I am just organizing the records, if you have a problem, call me (after October 5th) and we can solve it.

Combining treasurer/membership also means that I will be able to identify delinquent members easier and hopefully inspire them to rejoin ASIFA. Part of my job will be to expand out membership, so if you know someone who might be a prospect, give me their name and I'll contact them.

ASIFA Central now has a small but enthusiastic core. I'm looking forward to seeing it expand. See you at the ASIFA/Facets reception on October 10th (it's OK to bring your membership problems with you!)

Marie Cenkner
(708) 432-7824
1463 Glencoe Ave.
Highland Park, IL 60035

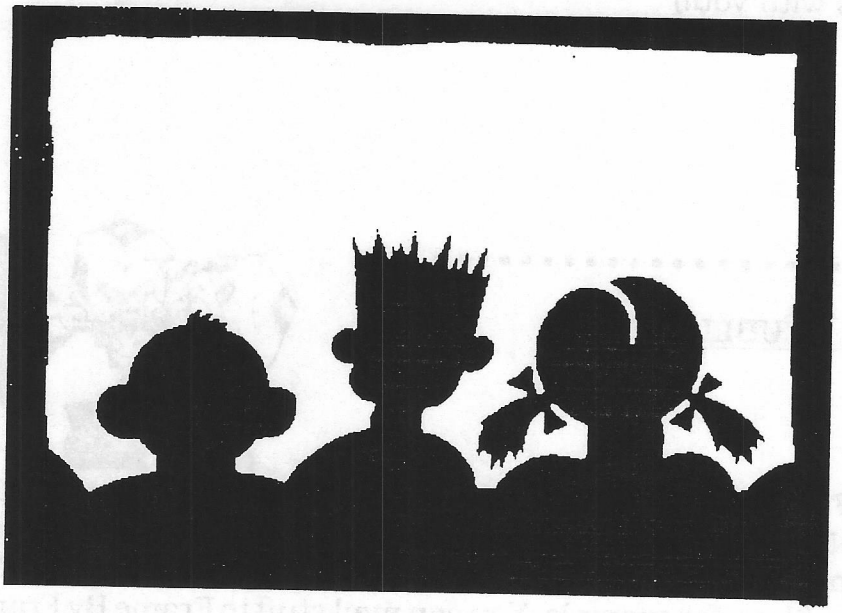
• • • •

10th Annual Chicago International Children's Film Festival

The Chicago International Children's Film Festival, sponsored by Facets Multimedia, will celebrate its tenth birthday this October with ten days of over 150 films and videos for children from over 25 different countries. The films range from live-action to drawn and computer generated animation. The festival is the nation's only competitive festival of films for children. The festival opens October 8th and runs through October 17th at Facets Multimedia, 1517 W. Fullerton Ave. in Chicago.

Kids are involved in the festival not only as audience members, but throughout its development. In fact, the festival evaluates entries through two independent juries: an adult jury comprised of filmmakers, critics, educators, child-development specialists and parents, and another comprised entirely of children! This year, the adult jury will be joined by a special panel from the Chicago office of the United States Committee for UNICEFF to aware a special "Rights of the Child Prize" to the film that best illustrates the United Nations Declaration of the Rights of the Child, a major theme of this year's festival.

Awards for prize-winning films from both juries will be presented at the Best of the Festival closing screening at 4 p.m. on Sunday, October 17th. These include Best Animated Film of the Festival and Best Live-Action Film of the Festival. Children who missed out on getting to be part of this year's Children's Jury can still determine award-winners by casting votes at each screening for the Most Popular Film of the Festival Award.



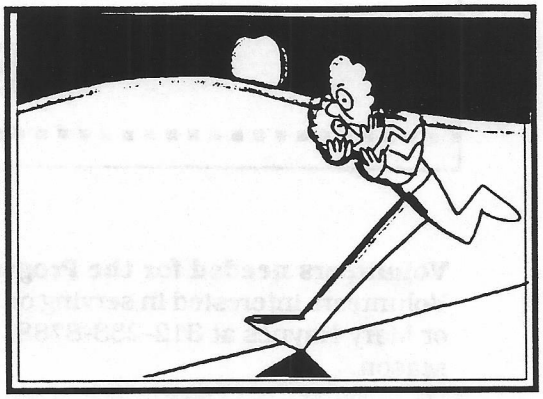
Every film shown at the festival speaks to culturally-diverse audiences, is humanistic, non-exploitative and non-violent. This is a very important issue as current research has been suggesting that damage can be done to children through exposure to violent media! Facets has been recognized for their excellence in children's programming by the International Congress on Children's Cinema in Naur, Belgium, and by the National Congress on Media for Children in Washington, D.C.

The Rights of the Child theme is addressed either directly or indirectly by many of this year's entries. The UN Document speaks eloquently about the right to love and understanding, the right to free education, and the right to health care for children of the world. Another major theme emerging from the work of many of the animators is ecology and conservation. This is certainly a theme which children care about.

Animated films being shown include (in no particular order) FOLLOW THE DRINKING GOURD by John McCally (USA), THE TINDERBOX by Mihall Badica (Denmark), MADRE TIERRA directed by Jose Infantozzi (Uruquay), TALL TIME TALES by Faith Hubley (USA), MONTY, and MAX'S CHOCOLATE CHICKEN by Michael Sporn (USA), REBELLION OF THE FLOWERS by **Mille Goldsholl** (ASIFA Central member) and JOEY LEARNS TO FLY by **Ed Counts** (ASIFA Central member) as well as many many others.

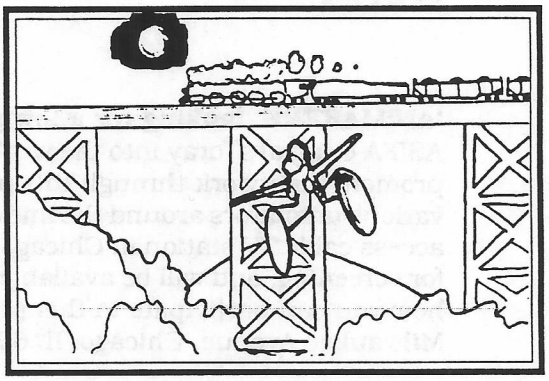
For a complete listing and schedule, call Facets Multimedia at 312 281-9075. And by the way, discount booklets and group sales are available! AND REMEMBER THE OCTOBER 10TH RECEPTION!

ASIFA Central to Sponsor reception for Children's Festival Animators



ASIFA Central members are invited to attend a reception for the Chicago International Children's Film Festival animators and the animation jury members. Here's your chance to meet international animators who are attending the festival, and to get together with your fellow members. Bring friends and family members if you wish. Refreshments will be served, and video equipment will be available for screening work. Since ASIFA Central is putting on the reception, we could use some help with organization, food, etc. Like to help?If you are interested in volunteering (setup/cleanup) or can donate food and/or beverages, contact Dave Daruszka or Mary Haynes at 312-233-8788 (evenings). The reception will be held at Facets Multimedia at 1517 West Fullerton Avenue in Chicago on Sunday, October 10th from 6:00 to 8:00 p.m., just after the last screening.Opening night In Recognition of the Rights of Children

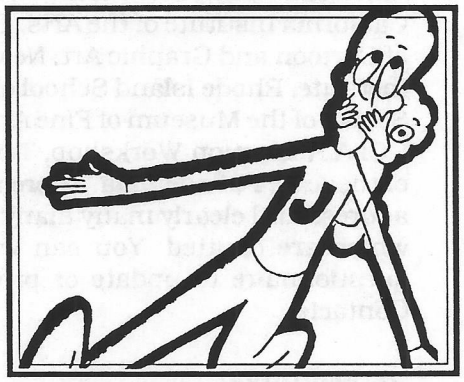
ASIFA member Ed Count's film featured



Opening night of the Chicago International Children's Film Festival, featuring films honoring the Rights of the Child, includes ASIFA Central member **Ed Counts'** film, JOEY LEARNS TO FLY. A reception and the Global Awareness Book Fair will be held Friday, October 8th at 6:30 p.m. followed by the screening at 7:30 p.m. at Facets Multimedia at 1517 West Fullerton Avenue in Chicago on Friday, October 8th. You should RSVP for this event to 312 281-9075. JOEY LEARNS TO FLY is also being shown during a program on Saturday, October 9th, at 12:00 noon and Tuesday, October 12th, at 10:00 a.m.

Festival focuses on Green Screen: An Animated Tribute to the Earth.

Wednesday, October 13th, the Chicago International Children's Film Festival is showing a series of animated films dealing with the ecology. ASIFA Central member **Millie Goldsholl's** film, REBELLION OF THE FLOWERS is included. The screening starts at 10:00 a. m. at Facets Multimedia. REBELLION OF THE FLOWERS will also be shown during a program on Saturday, October 9th, at 12:00 noon and Monday, October 11th, at 12:00 noon.



FRAMES FROM JOEY LEARNS TO FLY

ANIMATION BITS

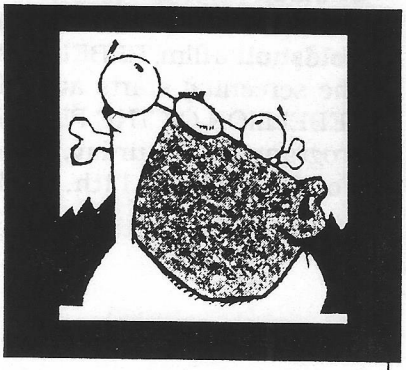
Volunteers needed for the Programming Committee
Volunteers interested in serving on the program committee are encouraged to contact Dave Daruszka or Mary Haynes at 312-233-8788. We will be meeting in the near future to begin planning the 1994 season.

Animation sought for PBS program
Image Union, Chicago public television's weekly showcase for independent film and videomakers is seeking submissions. For information, call Jay Shefsky at 312 509-5593.
Recent programs aired on Image Union featuring animation have been "Three Powerful Shorts" which included ESPERANZA by Alda Sanchez, and "Video Medley" which was a potpouri of animation, comedy and experimental film. For information on Image Union broadcasts contact Tim Olson at 312 509-5429

'ANIMAKERS' looking for a few good animators
ASIFA Central's foray into the world of television, **ANIMAKERS** is looking for animators who want to promote their work through this medium. This series of 1/2 hour programs will look at the work of various animators around the midwest. The project will be produced under the auspices of the public access cable TV station in Chicago. Completed programs will be distributed to other ASIFA chapters for screening, and will be available for cablecasting at other cable access facilities. For guidelines on how you can participate in this project send a SSAE to: ANIMAKERS, c/o ASIFA CENTRAL, 790 N. Milwaukee Avenue, Chicago, IL 60622.

ASIFA International publishing list of animation schools
The second issue of ASIFA List of Animation Schools is coming off the presses. It is being financed and published by More and Romsdal College in Vold, Norway. Major listing in the USA section include The American Animation Institute, Art Center College of Design, California College of Arts and Crafts, California Institute of the Arts, Columbia College Chicago, Harvard University, The Joe Kubert School of Cartoon and Graphic Art, New York University Tisch School of the Arts,Ohio State University, Pratt Institute, Rhode Island School of Design, San Francisco Art Institute, San Francisco State University, School of the Museum of Fine Arts, Boston, School of the Visual Arts, UCLA Animation Workshop, Texas A&M University, and University of the Arts, Philadelphia. There are quite a few schools listed only by address and clearly many many places in the US to study animation which are omitted. You can write for a copy of the booklet or a questionnaire to update or provide a new listing for your school. Contact:

Gunnar Strom
ASIFA Education Committee
More and Romsdal College
N-6100 Volda, Norway



ASIFA 1994 Retreat!!!

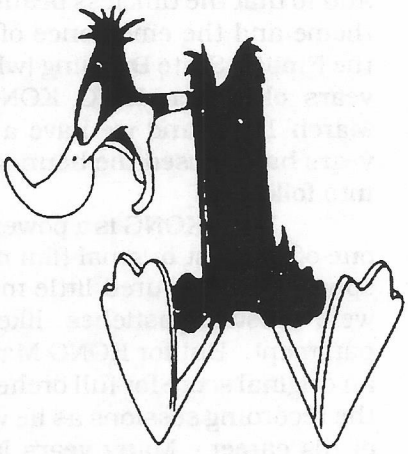
ASIFA Retreat planned for April, 1994! Plans are underway for a second ASIFA/Central retreat at Starved Rock for spring of 1994.

Disney Legend Marc Davis to appear at Stay Tooned Gallery!

Mr. Marc Davis, one of Disney's legendary original "Nine Old Men" and 40 yearanimator and studio artist, will make a rare U.S. appearance at Stay Tooned Gallery's 4th Annual Animation Lecture Series on Saturday, October 9th, 1993at 6pm - 9pm at Stay tooned Animation Gallery located at: "The Arcade" 272 E. Deerpath, Lake Forest, IL. Admission to the lecture is free. Mr. Davis, the man who created such classic Disney characters as Cinderella, Alice inWonderland, Tinker Bell, Maleficent and Cruella De Vil, will speak and show video clips of his most remembered works, as well as show slides of his original concept art works for the creation of Disneyland. Mr. Davis will also conduct a question and answer period at the end of the evening's lecture. Joining Mr. Davis will be his wife of 37 years, Alice Davis, who will also talk about her work in costum design for all the costumes for Pirates of the Carribean, It's a Small World and other park attractions. For additional information please contact Jim or Tracy Lentz

Cartoon Classes

Dan Cascardo is offering cartoon classes for kids, adults and seniors in private and group sessions from his River North Studio. For more information, call Dan at 312 355-8262



New Address

Chicago Filmmakers has moved to Wicker Park. Their new address is 1543 W. Division Street. Phone 312 384-5533.

60th ANNIVERSARY FOR THE EIGHTH WONDER OF THE WORLD

Some film critics consider KING KONG one of the 50 best films ever made. Some say it is one of the 10 best. And even others, one of the five best films of all time. How many films can claim such praise? How many animated films, better yet, STOP MOTION animated films, can claim such praise?

KING KONG was the crowning achievement of Willis O'Brien, stop-motion animation pioneer and special effects expert. O'Brien's career had many critical successes (THE LOST WORLD; KING KONG; 1950 Special Effects Oscar for MIGHTY JOE YOUNG) and just as many personal tragedies and professional disappointments. After making his first film in San Francisco in 1915, O'Brien began his animation career at the Bronx, NY Edison Studios in 1916. He made novelty shorts for the Edison compilation programs featuring stop-motion animation and utilizing a caveman or prehistoric setting built around basically domestic comedy situations. Only a handful of these films survive today.

O'Brien worked on various projects during the 1920's, most notably THE LOST WORLD (1925). Based on the Arthur Conan Doyle novel, it was received by the press and public with much acclaim. O'Brien improved on his early Edison work, and began combining animation with live actors.

But prehistoric films or dinosaur movies were not common. It was almost a decade later in 1933 when KING KONG burst upon the screen. It was treated as a first-rate action/adventure film. Add to that the timeless beauty and the beast plot theme and the emergence of a national symbol: the Empire State Building (which was not yet two years old when KING KONG was released in March 1933) and we have a work that over the years has crossed the boundary past film classic into folklore.

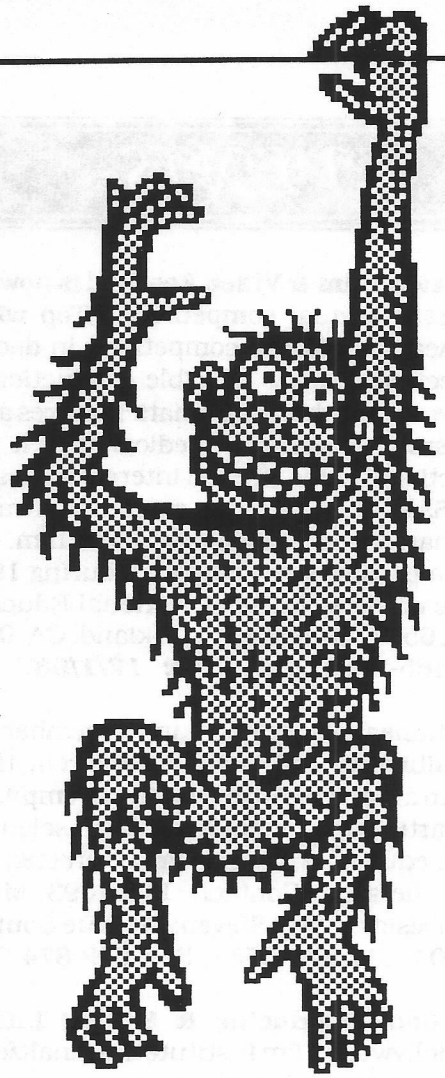
KING KONG is a powerful film. It contains one of the first original film music scores. Early sound films featured little music, or scores that were musical pastiches like silent film accompaniment. But for KONG Max Steiner composed an original score for full orchestra and conducted the recording sessions as he would do for the rest of his career. Many years later, Oscar Levant, pianist, film personality, and musical raconteur, said he considered Steiner's score for KONG the standard by which all film scores be judged.

O'Brien's animation and effects work on KING KONG are revered by animation experts. The "Composite Shot" that he developed permitted the seamless combining of elements of table-top animation photography, glass painting, rear projection and optical printing. It was a formula on which Ray Harryhausen would develop his Dynamation techniques, and the same composite concept that allowed films like STAR WARS and so on, to capitalize on and expand with new technology. The art direction of Skull Island was inspired by the detailed engravings of Gustav Dore. There were advancements in model construction, and O'Brien's work as chief stopmotion animator also played an important role in the success of bringing KONG to life with a personality. After the success of KONG in 1933 it would not be until Walt Disney's earliest cartoon features (SNOW WHITE '38; PINOCCHIO '40; and also BAMBI '42) that an animated character would have such a strong emotional hold on an audience. In later years O'Brien would only animate token scenes, so busy was he with the actual planning and supervision of special effects and effects teams.

Since these stop-motion pictures took so long to produce and were in pre-production for months or as much as a year or more, they were subject to changes in studio management, taste, style, budget, and even outside elements like war. Therefore, many projects begun by O'Brien were never realized. Some canceled projects include:

1) **ATLANTIS** (1926) -involved a vast, underground empire, the Atlantians, an evil monarch, sea monsters and prehistoric mammals.

2) **FRANKENSTEIN** (1928) -concept of adapting the novel using animated action scenes of the monster that would prove impossible for an actor or stunt man. Production begun at First National and stopped in 3 months.



3) **CREATION** (1930) -a shipwrecked crew find themselves on an island with prehistoric animals. Producer/Director Merian C. Cooper saw O'Brien's test reel for CREATION and that project was combined with Cooper's idea for an ape movie. Many plot elements and prehistoric sequences planned for CREATION were brought to KONG.

4) **WAR EAGLES** (1938-39) -based on an original story by Merian C. Cooper, it concerned a lost race of Vikings who ride prehistoric snow eagles, battle dinosaurs, and in the finale fly to New York City and help modern U.S. civilization defend itself against an aerial attack over NYC. Actually in production, with a 400' test reel completed before shut down. For MGM.

5) **GWANGI** (1941) -cowboys discover prehistoric beasts in a remote corner of the Grand Canyon. To be made for RKO; canceled in pre-production. After O'Brien's death, Ray Harryhausen made VALLEY OF THE GWANGI based on O'Brien's concept art.

6) **JOE MEETS TARZAN** (1949) -to be the sequel to MIGHTY JOE YOUNG. Never progressed past the script stage.

7) **VALLEY OF THE MIST** (1949-50) - concept involved a little Mexican boy Emilio and his pet bull, Indians and a hidden, mist-filled valley inhabited by prehistoric creatures. Finale would take place inside a bullfighting arena. To be shot in Technicolor with O'Brien as effects co-ordinator and Ray Harryhausen as first animator.

8) **FOOD OF THE GODS** (1950) -to be based on the H.G. Wells novel about a substance causing things to grow to tremendous proportions. Animation sequences planned.

9) **KING KONG VS FRANKENSTEIN** (1961) -a descendant of Dr. Frankenstein creates a giant, new monster. Meanwhile an expedition travels to Skull Island to capture Kong. The two monsters unknowingly end up in San Francisco at the same time and in the finale a battle takes place in an outdoor stadium. Also known as KING KONG VS PROMETHEUS.

SUGGESTED READING

THE MAKING OF KING KONG by Orville Goldner and G.E. Turner A.S. Barnes/Tantivy Press 1975 271p. Ballantine Paperback edition 1976 Written by 2 members of the effects team that worked on KONG. They were there. The definitive volume on this film.

THE GIRL IN THE HAIRY PAW edited by Ronald Gottesman and Harry Geduld Avon/Flare 1976 233p. An anthology of articles about the film and its makers, including Willis O'Brien's article "Minature Effects Shot" from International Photographer, April 1933.

CINEFEX #7 Jan. 1982 issue. 72p.
Don Shay's expanded article on the career of Willis O'Brien. Essential reading. Copies of this magazine can be found at comics and specialty shops. Look for back issues (Original article appeared in FOCUS ON FILM #16, Autumn '73, British Publication; 31p. special feature "Willis O'Brien: Creator of the Impossible" by Don Shay)

CLOSE-UP #3 1977 Special KING KONG issue.
Close-Up was a magazine on stop-motion animation published by David Prestone that lasted 3 issues.

Based on article by
Bill Lorenzo, ASIFA East

EVENTS

National Education Film & Video Festival is now accepting entries for its 24th annual competition. Top winners are eligible for the Academy Award competition in documentary and short subject categories. Eligible productions include documentary, live action shorts, dramatic features and shorts, animation, classroom programs, medical/health programs, training/instructional tapes, special interest videos, made for TV programs, PSA's, film and video art, student-made documentaries and narratives. Eligible formats: film, video and interactive media productions completed during 1992. Contact: Angie Rose or Jacky Micucci, National Education Film & Video Festival, 655 Thirteenth St., Oakland, CA, 94612, 510 465-6885, 510 465-2835. ***Deadline: 12/1/93.***

FISEA 93, The Minneapolis Symposium, November 3-6, 1993, will present exhibitions and current research, theory and practice related to art and electronics with an emphasis on the "art factor". Participants include artists, scientists, arts critics, curators, educators, and others interested in the use of electronics in the arts. Contact: FISEA 93, Minneapolis College of Art & Design, 2501 Stevens Avenue South, Minneapolis, MN 55404, 612 874-3754, FAX 612 874-3732.

2-Day Film School: Producing & Selling Independent Features; The Hollywood Film Institute has finalized its 1993 Fall Tour. The acclaimed weekend course, replete with Graduation Diploma, teaches anyone the steps of Producing, Financing, Directing, Shooting, Editing, Marketing, Selling and Distributing their initial movie profitably... The schedule for the mid-West is: Chicago ...(Nov. 6-7), Toronto... (Nov. 27-28). Contact: Toll Free 1-800 366-3456.

BRAVE NEW PIXELS 5 .... Chicago Siggraph's annual computer art show (and computer animation!) has traveled from the NIU Gallery in downtown Chicago where it openned this summer, to Governor State University and will end it's tour at the Northern Illinois University Art Museum in DeKalb, Illinois. The re-opening is set for October 25th, with a reception on October 28th from 4 to 6pm. Call 815 753-1936 for information.

MORE EVENTS

Independent Feature Film Market
The 15th Independent Feature Film Market, September 27th through October 4th, is the "only market devoted to new, emerging American independent film talent". The market will take place at the Angelika Film Center, in New York's SoHo district.
For more information, contact the 1993 Independent Feature Film Market, 132 West 21st Street, 6th floor, New York, NY 10011, 212/243-7777.

CALLS FOR ENTRIES
December 1 is the submission deadline for 24th National Educational Film & Video Festival (NEFVF), "the largest festival for educational media in the U.S.".
For more information, contact NEFVF, 655 - 13th Street, Oakland, CA 94612, 510/465-6885.

Video Shorts 13 Submissions
February 1, 1994 is the submission deadline for Video Shorts 13 for work no longer than six minutes. For more information, contact Video Shorts, P.O. Box 20369, Seattle, WA 98102, 206/325-8449.

FUNDS/RESOURCES

National Endowment for the Arts announces grants for film/video production. Eligibility: Artists applying as individuals or through organizations may submit only one application in category. Previous grantees will not be considered for same project unless applicant submits evidence that substantial portion has been completed with previous grant. Grants are generally for production of single film/video projects that exemplify use of these media as art forms. All phases of project are eligible for support. Matching grants or organizations range from $20,000 to $75,000. Non-matching grants to individuals range from $10,000 to $35,000. ***Deadline: October 29.*** Notification after June, 1994. For application, write Media Arts Program, Room 720, NEA, Nancy Hawks Center, 1100 Pennsylvania Ave., NW, Washington, DC 20506-0001; (202) 682-5452.

FILM FESTIVALS

1994 Golden Gate Awards Competition
The San Francisco International Film Festival's renowned competition for shorts, documentaries, animation, experimental film & video, and television presents The 1994 Golden Gate Awards Competition. Entry deadline: December 10, 1993. The 37th San Francisco International Film Festival will be held April 28th - May 12th, 1994. Inquiries to: Telephone (415) 567-4294, 10:00 AM - 5:00 PM

A few recollections from SIGGRAPH'93
by Marla Schweppe

The exhibit halls at SIGGRAPH'93 were laid out on a "Main Street" theme. All the 3D animation software vendors were located in the same area instead of being scattered around the floor. As a result there was less likelihood of coming across new things that you weren't specifically looking for. A highlight in the exhibits was an ongoing presentation by a new company out of Minneapolis called "Windlight" in the Alias booth. Folks from "Windlight" took turns connecting wires to various parts of their bodies and moving around in a space with a carpet and a chair. Their movements were immediately transferred to a character on a computer screen who bore little physical resemblance to the human in wires, but moved the same. In other words, when the human in wires lifted and arm the character on the screen lifted the same arm. "Windlight" plans to produce long format animation using this technique to automate the animation process. A number of people at "Windlight" worked previously at Lamb in Minneapolis where Crash Dummies was developed. SIGGRAPH needs to set some volume limits for vendors. Some exhibits were so loud as to be distracting in entire exhibit halls.

"The Zone" was an area set up for the art show and interactive installations. It was a little difficult to tell where the "art show" started and stopped since it was so integrated with other things, but it appeared to have two main sections. One section was focused on design and the other on interactive installations. The show was curated this year rather than being juried. There were a number of interesting exhibits for the animator. In one installation visitors made animations on the computer, then printed them out and turned them into flipbooks. In another installation, visitors touched potted plastic plants which sat in front of a large screen. Touching these plastic plants caused computer animated plants to grow on the screen. Also popular, but having little to do with animation, was an electronic confessional.

The electronic theatre was enjoyable as usual. The amount of "content" seems to increase with the years. Jim Blinn narrated a piece that was a compilation of the highlight from the technical papers and was humorous. A piece that showed lights and water got a lot of "ahs". "Gas Planet", produced by two animators from Pacific Data Images provided a simple story without words and was of general appeal as evidenced by the fact that it has won awards at 20 or so film festivals. There was lots more and as usual tapes are available form the SIGGRAPH Video Review. One part that seems to be missing from the video tape are the opening and closing animation where a gold miner sends the audience on a roller coaster ride through a mine shaft that had most of us holding on to our seats. Only in animation could parts of the track be missing and send the "riders" leaping through the air with their hearts in their throats only to land on another section of track.

A good time was had by all.

FRAME BY FRAME
Published by ASIFA/Central,
Midwest Chapter of l'Association
Internationale du Film d'Animation
(the International Animated Film
Association)

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DeKalb, Illinois

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Renew!! Join!! Renew!! Join!! Renew!! Join!! Renew!! Join!!

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ASIFA Central Reception for Children's Festival Animators

ASIFA Central members are invited to attend a reception for the Chicago International Children's Film Festival animators and the animation jury members.

Here's your chance to meet international animators who are attending the festival, and to get together with your fellow members. Bring friends and family members if you wish. Refreshments will be served, and video equipment will be available for screening work.

Since ASIFA Central is putting on the reception, we could use some help with organization, food, etc. Like to help? If you are interested in volunteering (setup/cleanup) or can donate food and/or beverages, contact Dave Daruszka or Mary Haynes at 312-233-8788 (evenings). The reception will be held at

Facets Multimedia
1517 West Fullerton Avenue
Chicago, Illinois

Sunday, October 10th from 6:00 to 8:00 p.m.
just after the last screening.

FRAME BY FRAME
QUARTERLY OF
ASIFA/CENTRAL
790 NORTH MILWAUKEE AVENUE
CHICAGO, IL 60622

Frame by Frame

NEWSLETTER OF

ASIFA CENTRAL

1993 1993 1993 1993

WINTER

edition

ASIFA MidWest Animator's RETREAT

Saturday & Sunday, April 24 & 25, at the Starved Rock Lodge in Illinois.

Meet & get to know other Midwest ASIFA animators & their work. We already have commitments from cel, stop-motion, & computer animators & teachers. Attend a Saturday morning brunch to meet & get to know the other members. Participate in the creation of a progressive animation to be created using computers & software provided at the conference. This may be an entirely new experience for you or simply provide you with an opportunity to try new software or hardware. If you have any particular requests in this area or would like to know what's been arranged so far, cal Marla Schweppe at (708) 933.0356 in the evenings or on the weekend, or send e-mail anytime to marlak@nwu.edu, or Marie Cenkner at (708) 432.7834.

We will provide a 16mm projector & 3/4" & VHS video decks & monitors, so bring your tapes & films along with you. We would also encourage you to bring any other animation materials or information which you feel other animators might enjoy seeing or learning about. If you have any particular questions which you would like other animators to answer, send them with your retreat application & we will include them in the next newsletter so that other attendees can come prepared with responses. These questions could be technical or philosophical in nature.

If you prefer to spend some of your time outside enjoying the hopefully cooperative weather, Starved Rock is a beautiful natural area located near the Fox River waterway. The lodge is located in a large state park. You may enjoy watching barge traffic go thru the locks located nearby. Hiking is great, too! You may also enjoy the watery splendors of the fabulous indoor pool & whirlpool. A dining room is available in the lodge for the purchase of other meals.

Rooms:

Double rooms are $61.95/person for Sat. & Sun. night. Please specify one or two beds (one will be assumed if no specification is made).

Single rooms (for one person with a king-sized bed) are $109.90 for Sat. & Sun. night.

Room fees are payable upon arrival.

Conference fee is $40. Registration should take place prior to March 1, 1993. Mail registrations to:

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Marla Schweppe
ASIFA Midwest Animator's Retreat
8614 N. Trumbull
Skokie, IL 60076-2458

Make checks payable to: ASIFA Central

Name _____

Address _____

_____

Phone _____

Questions/Comments _____

_____

_____

Single _____ Double Sharing with _____

Letter from the PRESIDENT

We have many projects in the works for 1993. The **Anijammers** are continuing on their segments for our ASIFA film "It's a Funny World." This project will be a 5-8 minute 16mm film around a common theme where individual animators each make their own sequences, linked to each other through a common image of the planet Earth. For more info, contact coordinators & board members Jim Richardson (312) 728.2241, or Dan Cascardo (312) 868.4493.

We are gathering materials for a **membership directory**, to be published in our 3rd newsletter of 1993. Send your info right away, using the form on page 12 of this newsletter. Send us graphics, too, for the directory or the newsletter.

Plans are underway for our **ASIFA retreat**. Look on page one for details.

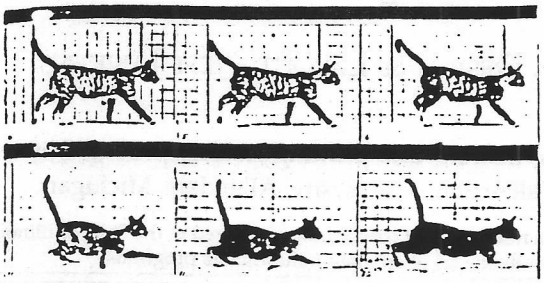
We have begun work on **Animathon!**, our program that features the works of midwest animators. If you would like to be involved, contact Dave Daruzska (312) 233.8788, or Deanna Morse (616) 895.3668.

It looks to be an exciting year. Thanks again for your input & involvement in ASIFA. As you know, we are an all-volunteer organization. Therefore, we rely on members for energy, input, & enthusiasm to keep us going.

The **deadline** to get articles, info, & much-needed graphics for the Spring edition of *Frame by Frame* is March 15.

Thanks for your support!

Deanna Morse
ASIFA/Central President



PUBLICATIONS

Women & Animation: A Compendium, edited by Jayne Pilling, is an 'exceptional effort' that covers the contributions of independent animators from the US, Canada, UK, Europe, Russia, Australia, & India. In addition to the well-researched articles in the book, there is also an international biography/filmography which lists hundreds of women that are not included in the main sections of the book. Some artists include: Jane Aaron, ASIFA/Central's Mary Beams, Mary Ellen Bute, Sally Cruikshank, Faith Hubley, Caroline Leaf, Joanna Priestley, Lotte Reiniger, Kathy Rose...& many more. The book is oversized & well illustrated, & contains 145 pages of info. Send credit card #, exp. date, address, to Sally Doowden, British Film Institute Publications, 21 Stephen Street, London, W1P 1PL, United Kingdom. Price (including s&h) should be about $20 (£8.95 + overseas s&h). Checks will not be accepted.

Hey! Get the new ***Directory of Computer Animation Producers***, which contains over 700 separate listings from 42 countries. Listings give a complete profile of the computer animation & graphics production companies, including personnel names by job functions, software/systems/hardware used, specialty items, area of expertise, list of recent clients or jobs. Students will want the special listing of schools that offer computer animation/graphics courses. The companies are listed by geographic region, country, state, city, and cross-referenced alphabetically. $64 + $4 s&h. Contact PIXEL, PO Box 1674, 5325 Sheridan Dr, Williamsville NY 14231-1674.

Sporn-o-Graphics is a free newsletter from Michael Sporn Animation, Inc. It has very good info on anything pertaining to animation, with insightful philosophical & industrial articles. Latest issue: Recent poorly-written cartoon feature releases flop; Saturday morning role models; Scripting strong women in animation (or lack of); Storyboards of upcoming releases; The scoop on the Cartoon Network. Contact Michael Sporn Animation, Inc., 632 Broadway, NY NY 10012.

The recent ***Animato!*** #23 has an in-depth interview with John Musker, who directed *Aladdin*. Also an article on *FernGully*; a guide to *Tiny Toon Adventures*; an interview with Walter Clinton, who worked with Tex Avery; a filmography of Yogi Bear; reviews of features & video releases. You can get 4 issues for $12 by writing 17 Spruce St, Springfield MA 01105.

Festivals!

fun festive exciting rewarding

California -

The **Global Africa International Film & Video Festival** will be held in June. There is a March 1 deadline, with a $20 fee. Accepting works on 3/4" or 1/2" which capture experiences of people of African descent. Qualifiers will be cablecast in the SF Bay area & at Oakland Museum. Contact Peralta Colleges TV, GAIF, 900 Fallon St, 9th floor, Oakland CA 94607. ☎ (510) 464.3253.

Illinois -

The **18th Festival of Illinois Film & Video Artists** is currently having a call for entries until March 1. 3/4", 1/2", VHS, or 16mm will be accepted. There is no particular theme, but you must be a resident of the state of Illinois in order to participate. Fee is $10 for students, $15 for anyone else. Prizes totalling $1,000, in narrative, animated, experimental, & documentary categories. For registration form & info, contact Lisa Formosa at (312) 663.1600 x434, between 9:30am & 5pm.

The **International Health & Medical Film Festival** will be held in July, & is the largest competition dedicated entirely to medical & health-related films, videos, & interactive videodiscs. Over 1,000 entries from 21 countries are expected. It's not all scientific, either: they're accepting films on the environment & how it affects health. Hefty entry fee: $75-$200 (time to break that piggy bank!). Deadline is March 30. Contact Edith Nielsen, IHMFF, Academy of Medical Films, 4020 Palos Verdes Dr. North, suite 120, Rolling Hills Estates CA 90274. ☎ (310) 544.5899.

Michigan -

The **31st Ann Arbor Film Festival** will be held March 16-21, & the deadline for getting works in is Feb. 15. Only 16mm will be accepted. There is a $30 entry fee, & there are $7,000 in prizes! PO Box 8232, Ann Arbor MI 48107. ☎ (313) 995.5356.

New Jersey -

The **19th Newark Black Film Festival** will occur in July. Accepting 16mm or 1/2" works by black filmmakers, or works about the culture of blacks throughout the world. $25 entry fee, March 1 deadline. Contact Jane Rappaport, NBFF, Newark Museum, 49 Washington St, Box 540, Newark NJ 07101. ☎ (201) 596.6550.

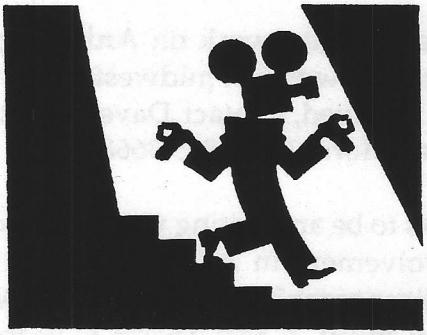
New York -

The **Asian-American International Film Festival** will be held in July. Eligible works are films that are produced, directed, &/or written by artists of Asian heritage. All categories. 35mm or 16mm, preview on video. Get going: March 1 deadline! Contact Minne Hong, AAIFF, Asian CineVision, 32 E. Broadway, 4th floor, NY NY 10002. ☎ (212) 925.8685.

The **New York International Festival of Lesbian & Gay Film: The New Festival**, will be held in June. All films & videos by, for, or about gay men & lesbians, including dramatic features & shorts, docs, experimental works. $5 entry fee, March 15 deadline. 35mm, 16mm, 3/4", 1/2", super8. Contact Jeffrey Lunger/Sande Zeig, 80 8th Ave, suite 902, NY NY 10011. ☎ (212) 807.1820.

France -

The **Annecy International Animated Film Festival** will be held June 1-6, and is the "world's largest animation event." Go for the special 'ASIFA Prize.' Attendees estimated at 55,000 (bigger than Cannes!). Accepting 35mm, 16mm, 3/4", 1/2". Deadline is March 15. Contact Annecy '93 at BP 399, 74013 Annecy Cedex, France. ☎ 33.50.57.41.72.



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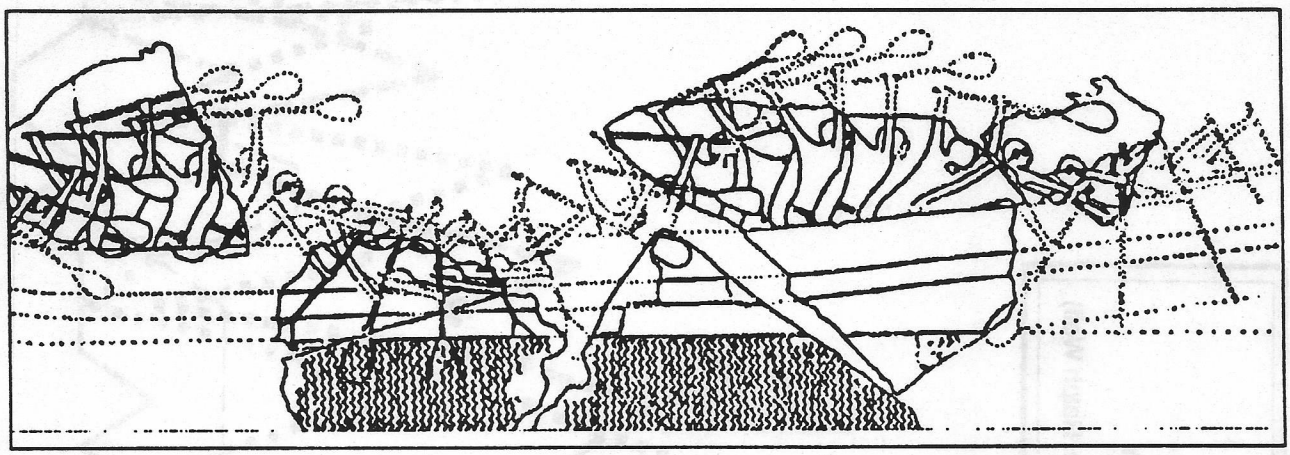
From the Library at Michigan State
by Dave D'Alessio

Is This The World's Oldest Animation?



The above image is taken from Lionel Casson's *Ships and Seamanship in the Ancient World* (Princeton, NJ: Princeton University Press, 1971). It is a reconstruction of an image from Egyptian stone carvings: the solid sections are the existing carvings while the dotted lines are the reconstruction. This series of sketches demonstrates the method of paddling a boat from the period of about 2550 BC.

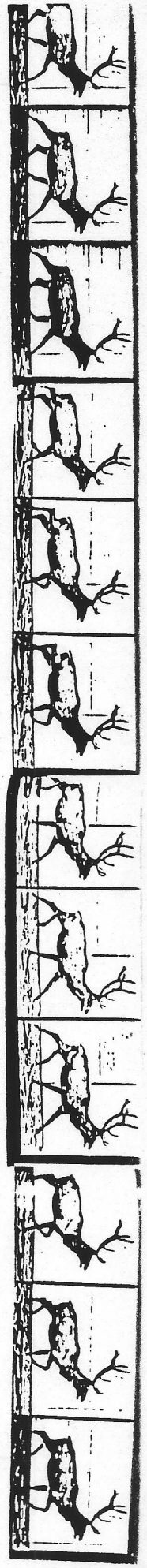
Looking at the image, it is striking how much it looks like a replacement series, reminiscent of a set of George Pal's puppets or the great shots of the replacement series of the Pillsbury doughboy taken at Phil Kelliher's Cascade Productions which appeared in the old Cinemagic magazine. But, of course, it outdates either of those by about 4500 years!

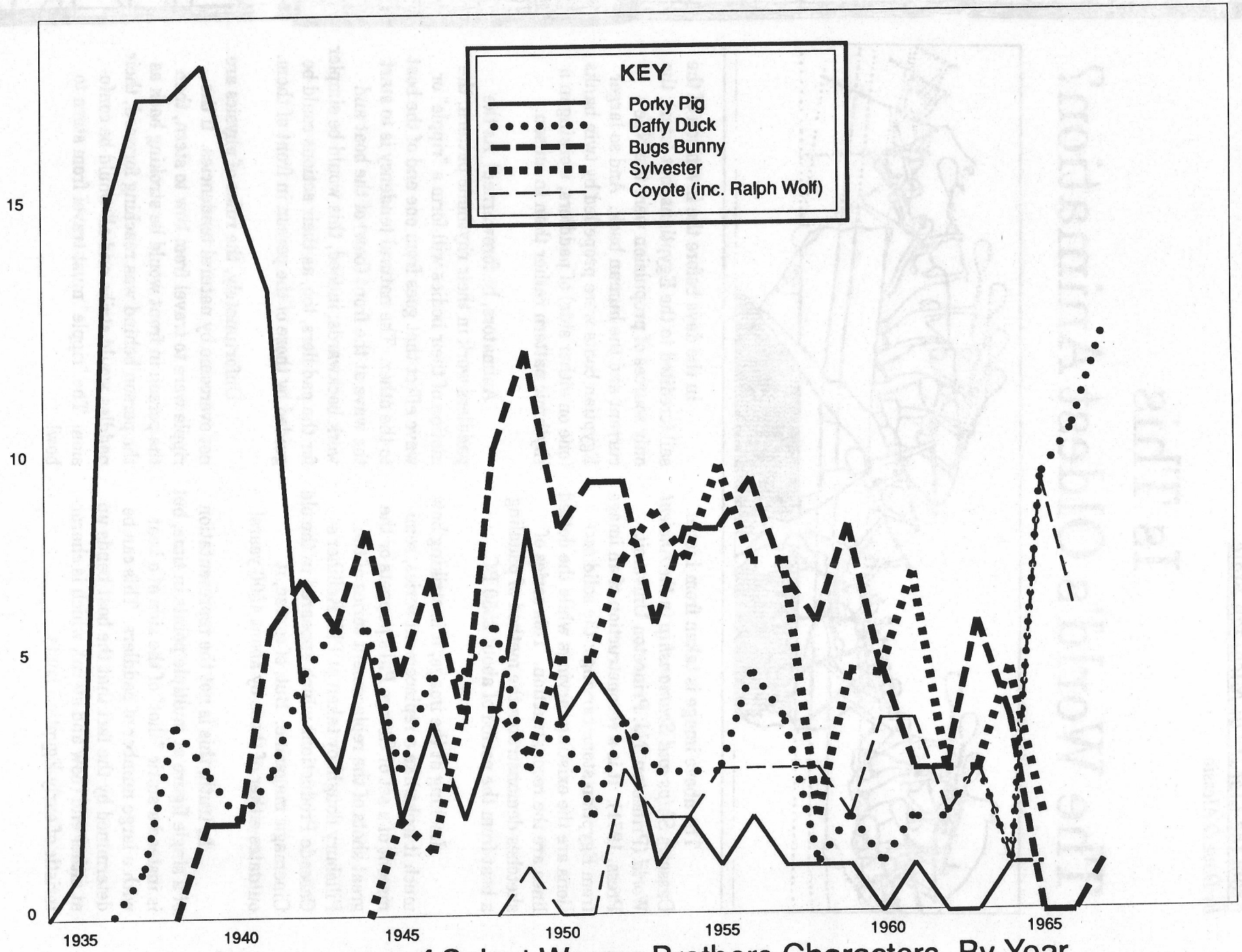
In truth, this is not the representation of a single figure at multiple points in time, but is instead a static "shot" of the side of a boat with a large number of paddlers. This can be determined by the fact that the boat bends up at either end (bow and stern), which is characteristic of early Egyptian boats.

In the days before the invention of the sail (credited to the Egyptians, but later), the only sources of propulsion were the Nile's current and the human back. And so larger Egyptian boats were propelled by twin banks (one on either side) of paddlers, working in a rhythmic pattern rather than in unison.

Animators, be forewarned! As the paddlers work in their rhythmic pattern, the motion of their bodies will form a "ripple" or wave effect that goes from one end of the boat to the other. The natural tendency is to start the wave at the front (bow) of the boat and work backwards; indeed, this would be simpler for the paddlers, too, as their actions could be guided by those of the person in front of them.

Unfortunately, the rules of physics are not overcome by natural tendencies. If the ripple were to travel from bow to stern, then the person in front would be stroking back as the person behind was reaching forward; their paddles would strike and all would be confusion! The "ripple" must travel from stern to bow!





Appearances of Select Warner Brothers Characters, By Year

The Logic of Character:
Warner Brothers Characters in the post-Boskonian Era

Animators may think of animation, but when people think of cartoons they think of Warner Brothers. Afficiandos may cite Droopy or Fritz the Cat, but the history of popular cartoon character actors, once the public realized the horrible limitations of Mickey Mouse, reads as a who's who of characters created by Bob Clampett, Friz Freling, Tex Avery, and Chuck Jones.

Attached is a graph that shows how many films certain of the Warner Brothers characters made on a year-by-year basis. It certainly can be revealing, especially in the face of "received" history . . .

1936-1941: The Porcine Epoch

Fascists and communists were killing each other in Spain; the Italian Army was poison gassing Ethopian tribesmen even as the League of Nations watched impotently. Warner Brothers had tried out Beans the Cat, and the twin pups Ham and Ex as stars, but only one of the Old "I Haven't Got a Hat" (1935) gang made it big: Porky Pig.

Make no mistake about it, Porky was a *star*. No Warner Brothers character, not Bugs, not Tweety, not even Bosko, reached the heights Porky briefly reached. The 18 films he made in 1939 is an all-time Warner's record; and no other character would make 80 films in five years. Any time. Any where.

What can that kind of load do to an actor? Stress was certainly enormous; Porky lost weight rapidly, and, despite years of voice coaching, he couldn't lose the stutter. Porky was never the same again, but he managed to keep himself working, and to keep himself smiling, right to the end.

1941-1947: Triple Entente

Interviews and reminiscences suggest that Bugs Bunny was the most vital character of the war era, and indeed, Bugs is making more films that anyone during these years. But he isn't winning by a lot, not yet he isn't, and in fact, in 1947 he's surpassed by Daffy Duck.

I don't know. A lot of the adulation for Bugs Bunny stems from his 50th birthday, only a few years ago. What are the old timers going to say about Bugs on his birthday . . . that he was neck-and-neck with Daffy and Porky?

In baseball research we find a phenomenon called "fogeyism"; the player who played long ago were much better than today's . . . ask any old fogey. If Bugs was so much better, how come Daffy and Porky were working just as hard as he was?

Some critics have one-sidedly pointed out Bugs' role in the war effort, and indeed he fought in the Pacific theater ("Bugs Bunny Nips the Nips") and raised funds ("Any Bonds Today?"). I do not mean to demean the rabbit. But to read these comments one might suspect that ONLY Bugs contributed to the war effort. Who was it fighting Hitler in Europe ("Daffy the Commando") and in the U.S. ("Scrap Happy Daffy"). Were those people Porky Pig and Elmer Fudd backing Bugs in "Any Bonds Today?", or were they just two other identical twins ofthe same name?

(The only real question about the war years is where did Porky Pig serve? The answer, as we now know, is that Porky first enlisted in *1936!* ("Plane Dippy". Sticklers who watch this film suggest that Porky's World War II contributions were stunted by the fact that he appears to desert the Air Force in favor of the Army at the end of this film. In reality, the Air Corps was part of the Army until 1947; Porky was simply transferring between branches, albeit informally.) Bugs and Daffy hadn't even been born yet! The combination of his pre-war service, his war years non-service, and his heavy pre-war workload strongly suggest that Porky suffered a serious nervous breakdown in early 1942, which is furthered supported by his substantially reduced workload at Warners. It's good to know the old Porkerino is still doing okay.)

1948-1952 Rabbit's Feat

If Bugs Bunny does dominate American films screens, it happens after World War II, following the post-war depression. Only Porky creeps close to Bugs in working during these years, and Bugs made a number of films which were regarded as among his best.

This is the Bugs Bunny we know and love, not the primordial Bunny of "Presto-Chango" (produced 1940) or the strangely miscast victim of "Rabbit Rampage" (produced 1955), but the vintage Bugs.

You don't need me to tell you about Bugs Bunny. Let's go on.

1953-1957 Rodent, and Rodent-not

After Korea (a horrible situation noted in the cartoon world for the grevious wounding of draftee Mickey Mouse), arose a challenger to the throne, and even if Sylvester never quite managed to digest even when he did manage to swallow Tweety, he did somehow arrange to be the first Warner Brothers character to make more films than Bugs, in 1953 and again in 1955.

Fat, sloppy, and li-th-ping, it's strange to think of Sylvester as being a harder working star than Bugs, but then, Bugs never worked that hard at being a star. Maybe (*gasp*) the Big Bunny was slipping in his arrogance. Or maybe he was just turning down a script here and there. Lord knows, it's obvious from his work that Sylvester NEVER, not even once, passed up the opportunity to be working.

1958-1964 All together now . . . And-a one, and-a two . . .

Although Bugs returns to push Sylvester aside in 1958, the fact is that all the characters are hitting on all the cylinders by these days. Wile E. Coyote is proving that he can take a licking and keep on ticking, Sylvester comes back to outwork Bugs (together with Wile E.!) in 1961, Daffy and Porky are still cranking out hits in their advanced ages, and a gang of actors not shown on the chart (especially Foghorn Leghorn and Yosemite Sam) are doing their bits as well.

It's during this era (1958) that Bugs finally wins his Oscar ("Knighty Knight Bugs"), but the screens of American moviehouses are filled with a cacophany of characters. (Editor's note: A "cacophany" is the correct collective of cartoon characters in the same way that a "pride" is that of lions.)

1965-1967 The Chase Catches Up

The financial problems of Warners' animation in the mid-'60's are well documented, and the financial advantage of "chase" films lead to their dominance, as well as the dominance of characters (Daffy, Wile E., Speedy Gonzales) better suited to the chase than the debonair Bugs Bunny. Bugs and Porky finally yielded the stage to the characters who never learned to discipline their talents; from a critical standpoint, the studio couldn't have folded a second sooner. No, I take that back . . . if the studio had folded BEFORE Cool Cat became a "star" the world would have been a better place.

To end on a serious, film-related if not animation-related note, it's easy to have fun and talk about the "work load" of animated characters. Let's put all of this in perspective: Are we are aware that Bugs Bunny, who made more films than any other Warner Brothers character, made fewer cartoons than Henry Fonda or John Wayne made *feature length films*? Just thought I'd mention it . . .

by Dave D'Alessio

The Story Problem from Hell!
or
Physics Never Made a Lot of Sense to Me Either

by "Crazy" Dave D'Alessio

I own two Roadrunner tee-shirts and a technical education from one of the nation's most prestigious engineering schools. What follows is an attempt to reconcile this schizophrenia . . .

Newton's Laws of Charactational Force

(Fig Newton's, that is . . .)

As motion in physical reality is governed by gravitational forces, motion in virtual reality is governed by charactational forces. The characteristics of charactational motion are:

Theorum 1. The less dense a falling object, the greater its charactational attraction.

Theorum 2. In any given event, the number of charactational forces present is equal to the number of Characters present plus the number of Objects present.

Corollary 2a: Charactational forces are applied in the order Objects, then Characters.

Theorum 3. Charactational forces are delayed if the Character is physically, rather than intellectually, unaware of them. If a Character becomes physically aware of a charactational force, i.e. by looking down or feeling the ground at his feet, the force will take effect immediately.

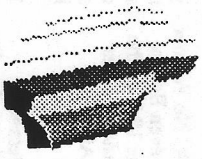
Theorum 4. Charactational forces can be negated or delayed by application of humerous humours, a substance generated by characters when they engage in "funny business". As humours are exhausted, charactational forces resume effect.

Corollary 4a: Charactational forces can only be negated by Characters who have read the script.

Theorum 5: Charactational forces attract to the Earth. (It's not nice to fool Mother Nature!)

Theorum 6: Charactational forces continue to exist until all charactational forces are exhausted.

Review example: Wile E. Coyote, carrying an anvil and a knife, chases Bugs Bunny and the Roadrunner over a cliff. What happens? Be precise, and show your reasoning. (The answer is upside down at the bottom of the page!)



As the characters go over the cliff edge, five charactational forces are created (Th. 2), but are delayed (Th. 3) until the Roadrunner calls them to a halt and points down. Still, nothing happens until the Coyote and Bugs Bunny look down. The forces are applied to the knife, the anvil, the Coyote, and the rabbit (Co. 2a; the Roadrunner has not looked down; Th. 3). The knife and the anvil, unable to generate humerous humours, fall; Wile E. Coyote and Bugs Bunny, by generating humours (eyes bulge, "take" reactions, holding up small signs stating "Yipe!") delay the onset of fall until humours are exhausted (Th. 4).

While falling, the Coyote and rabbit, being less dense, fall more rapidly than the knife and the anvil (Th. 1). Having read the script, Bugs Bunny again applies humerous humours (by consuming the contents of a bottle labelled "Stops falling hare") and halts his fall (Co. 4a). The Coyote impacts on the desert floor, creating an impact crater. He holds up a sign saying "Can we stop the example now?" Alas, the answer is 'no'; the knife falls into the crater (after Th. 5 and 6), stabbing the Coyote in the Gluteus Maximus Dexter (his right buttock), causing him to leap up in pain just in time to have the anvil fall onto his head. Bugs Bunny, having halted his fall by applying humerous humours, chews on a carrot, peers into the crater created above, and asks "Is there a Doctor in the house?" End of example.

Self grading: If you predicted all four fallers, 3 points. Two more points if you correctly predicted the order of falling. Bonus of 2 points if you correctly identified both statements e.g. "Can we stop this example now" and "Is there a Doctor in the house?". No partial credit.

the SAS Conference

The 1992 Society for Animation Studies Conference
by Byron Grush

On October 23rd through the 25th of 1992, the Society for Animation Studies held its annual conference at the California Institute of the Arts. The Society, founded in 1987, promotes the study of animation history, theory and criticism. It publishes a newsletter five times a year and holds academic conferences yearly. Conference locations have included Los Angeles, Ottawa, and Rochester. Next year's conference may be held in England.

The setting this year, The California Institute of the Arts, is a private school founded by an endowment from the Walt Disney estate. Cal Arts has schools of Dance, Music, Art, Theater and Film and Video. Of the nearly 1000 students, about 200 are animation majors studying character animation or experimental animation. Cal Arts is about 30 miles north of LA, in the hilly suburb of Valencia.

Three ASIFA/Central members presented papers at the conference. Mary Beams offered "Subverting Time: A Woman's Perspective" as part of the panel on Women and Animation. She showed clips from her work from the past and present and talked about issues facing independent animators such as disappearing audiences, emerging new technologies and the relationship of film time to our perception of "real" time and the process of aging. Her presentation struck a cord with many of the independents.

Susan Van Baerle presented "An Expanded Definition for Animation for the Virtual Reality Era" which she illustrated with examples from her own work. As part of the panel on Animation Theory, Susan's explanation of how the computer fits into a definition of animation was clearly stated and supported by demonstrations using state of the art software. It was rewarding to see how much personal control an animator can bring to a sophisticated process like computer animation.

Byron Grush (me) talked about "Digital Technology and Teaching Animation" as part of the panel on Teaching Animation. He showed clips of student work from his classes, spanning a time starting with his first encounter with personal computers in the classroom, and ending with present-day attempts to integrate "desktop" computer animation software into a Media curriculum. He attempted to answer the question of whether it was now possible to teach animation by using computers.

The three day conference, organized by William Moritz, was arranged in panel sessions and special film screenings with no overlaps so that it was possible to see everything. There was a reception for former U.P.A. animators and a screening of U.P.A. cartoons complete with a lively panel discussion with the animators, who included Jules Engel and Bill Melendez. A screening of Cal Art student and faculty work showcased films by Kathy Rose, Adam Beckett, Jules Engel, Christine Panushka, Ruth Hayes, Pat O'Neill and many others, testifying to the wealth of animation art coming out of Cal Arts. Another screening, compiled by Jerry Beck, consisted of very rare prints of lost, unknown or unusual animation from the twenties through the forties. These included an Oswald by Ising and Freleng, a Kool cigarettes promotional film complete with penguins, and the obscure and fascinating "Simon the Monk" by Les Elton.

Barbara Mones-Hattal and Ken O'Connell showed the computer animation "jam" video they recently completed called "Figure to Field." This was a three-year project involving a number of college art schools world-wide in which students in each school were given a Muybridge sequence and a tiled pattern and then produced a transitional sequence using computer animation. The compiled results showed a wide range of techniques and a creative elegance. The film was shown at this year's Siggraph Video Theater.

Papers ranged from historical investigations to monographs on animators to methodology and propaganda. Mark Langer gave an insightful perspective on Ren and Stimpy and the Trash Aesthetic. Phenakistoscopes were the subject of Richard Leskosky's talk. Mikhael Gureyvich spoke about animation in Russia and also showed work from "The Overcoat." There was a presentation of the work of Jules Engel by Jane Dill, the work of Frederic Back by Gene Walz, the work of Sylvia Holland by Robin Allan, the work of Faith Hubley by Joanna Priestley and the work of Lotte Reiniger by William Moritz. These and many many other interesting papers made for a stimulating and reaffirming experience.

As Prescott Wright pointed out in his talk, the official ASIFA definition of animation is "not live-action." The importance of human interaction and control in the process was stressed in the many discussions of this definition, yet there seemed to be general acceptance of the role of the computer in animation today. Computerphobia seemed to be absent from this conference. However, far from being seduced by technology, the prevailing attitude of SAS is a deep love for the "non live-action" and an acknowledgement of animation as an integral part of international culture.

People who are interested in the Society for Animation Studies should address correspondence to

Society for Animation Studies
4729 Lankershim Blvd
North Hollywood, CA 91602-1864
(818) 346.2782 fax: (818) 506.4805

Virtual Reality for the Masses

book review by Eric Oehrl

Virtual Reality by Howard Rheingold is an incredible documentary of practically all the significant areas encompassed by this relatively new technology. Rheingold does a very thorough job of explaining things in terms that the average Joe can understand, and no background knowledge is needed aside from perhaps a basic idea of what is meant by virtual reality. Only the dedicated reader will finish quickly though, because Rheingold packs an amazing amount of information into his writing (no pictures unfortunately!). *Virtual Reality* is not a one-nighter by any means; this 415-page book, however, is a ripe fruit ready for eager devouring by hungry minds.

This book review is not meant to be an explanation of what virtual reality is, and there is no substitute for reading the book. Rheingold does an exceptional job of linking seemingly unrelated topics and also of providing insight into relevant cultural movements and happenings. I highly recommend this book to anyone who is interested what changes will take place in society at a national and global level in the immediate, as well as the distant, future.

Join ASIFA

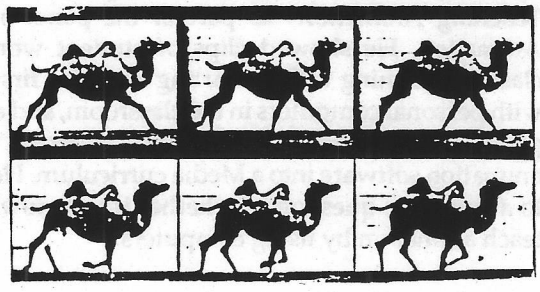
Rheingold's book is a progression that follows his personal quest around the world for information about virtual reality. He starts his journey at the University of North Carolina at Chapel Hill, where he experiences molecular docking, a way for scientists to try to find drug cures through a virtual experience involving a force-feedback mechanical arm. Rheingold does an excellent job of weaving a tale that pulls the curious reader in; a chapter always ends with a foretaste of what is coming, and most will find it difficult to put the book down. Rheingold delves into the subjects of artificial intelligence and parallelism, the linking of many computers to increase the speed of the millions of calculations it takes each second to support a virtual experience. From there he goes on to talk about head mounted displays (hardware that allows the user to see and hear the virtual world) and how humans have progressed in simulating perspective and sound. From VPL's DataGlove to Autodesk, from NASA to Japan, Rheingold covers all the significant happenings in the virtual reality movement. He writes of teleprescence, which is the use of virtual reality by humans to operate robots and machines from remote locations. He covers controversial issues of teledildonics (the hot issue of virtual sex) and using virtual worlds as a form of escapism or electronic LSD. Furthermore, he discusses fringe technologies such as simulated touch, and hints at other things to come. If it's relevant, it's in there.

This book also opens the mind up to other applications of virtual reality, particularly where animation is involved. Some possibilities might be a virtual world animation package where three dimensional characters (virtual puppets if you will) could be created and then animated, manipulated, and edited. Full body data input suits already exist, as well as 3D rendering programs. As technology advances, computers become faster, and prices fall, a desktop version of a virtual animation package will become a reality.

Rheingold is extremely well qualified. He is the editor of the *Whole Earth Review* journal. He has authored numerous books, such as: *Tools for Thought*, *Excursions to the Far Side of the Mind*, and *They Have a Word for It: A Lighthearted Lexicon of Untranslatable Words and Phrases*. He has written articles for *The San Francisco Chronicle*, *Omni*, *Playboy*, *The New York Times*, *Esquire*, *Publish*, and *Psychology Today*. He also has been a consultant to the Office of Technology Assessment of the United States Congress. Furthermore, he has been a key player in organizing virtual reality conferences on the Usenet and WELL computer networks.

In conclusion, *Virtual Reality* by Howard Rheingold is a comprehensive guide in learning about this new technology and its potential benefits as well as the possible abuses of it. I strongly urge all who are interested to read this book, because virtual reality will affect our world greatly, probably more than sliced bread or television.

Virtual Reality by Howard Rheingold is available from Summit Books for $22.95 in hardcover, and was first published in 1991.



member NEWS MidWest UPdate

by Deanna Morse

Ed Counts, Bowling Green Kentucky, completed Joey Learns to Fly, a lightly colored hand drawn animation based on a contemporary Appalachian folk tale. In the film, Joey remembers, or imagines that he remembers flying as a child. One night as he is walking in the mountains with his young daughter, a bear approaches. He picks her up and runs. But the bear gets closer and closer, until Joey remembers his childhood, and he flies! Joey and daughter rise into the air and escape — confirming the power and importance of childhood's imagination. The animation has some beautifully drawn flying sequences that clearly animate a fantasy which many will remember from their childhood, or their dreams. The story, originally an improvised tale told by writer Errol Hess to his young children is retold for the film by storyteller Tom Bledsoe.

Silicon Arts, a one-year old computer graphic and animation studio based in Woodridge, IL created the ten second computer animated open and close for the "Ronald McDonald Family Theater", which aired nationally. The spot features a leather bound book of stories which lifts off the desk, settles next to an antique candle and opens to reveal the introduction to the special. The spots were constructed to be used as "bookends" for future McDonald's specials.

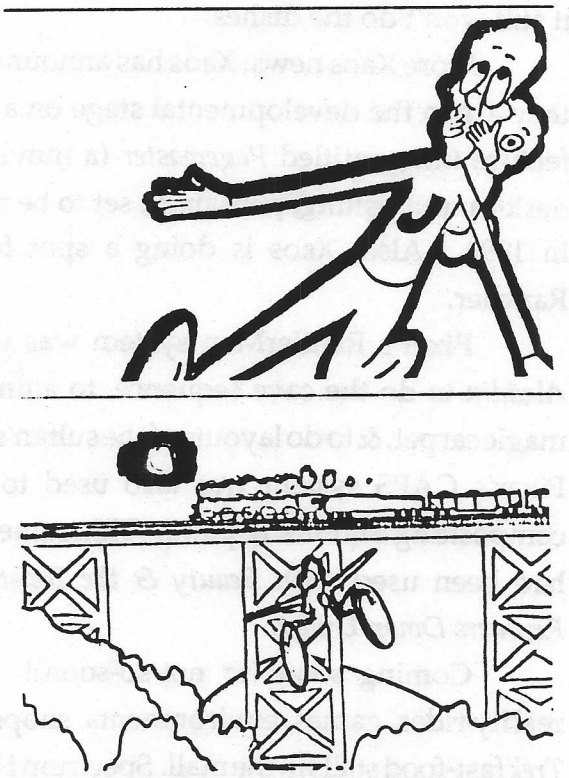
Millie Goldsholl, Northfield, Illinois, completed Rebellion of the Flowers, a 7 1/2 minute metaphor on the abuse of power. The piece uses full animation, with a dense line-drawn graphic style. The project was begun many years ago, but lay dormant for several years. Two years ago Millie revived it. She says "unfortunately, it was still timely. The abuse of power has not become passé."

John Prusak and students at the **William D. Ford Vocational Technical Center**, Westland, Michigan completed Extinct, a 7 minute film which is part animation and part live-action. In the film, students visit a natural history museum, where they are told some theories on why dinosaurs became extinct. The newest theory, the "tobacco and nicotinous theory" is based on the cartoon by Gary Larson. In this theory, dinosaurs were chomping on tobacco trees which were struck by lightning and began to smoke... the dinosaurs, unfortunately became addicted to their newfound habit. There are some funny claymation sequences with many species of dinosaurs smoking, and suffering the consequences from their discovery. The film was produced by a dozen animators at the school over a two year period.

Cimarron International, Denver, Colorado, won the 1992 Gold Pick Award from the Colorado Chapter of the Public Relations Society of America in the Film and Video Presentations category. The award was for a multi-media presentation which Cimarron produced for their client System One, a company providing reservations systems to the travel industry.

Oakland Community College, Michigan, hosted two visiting Czech animators as part of the Detroit/Prague International Film Festival. The animators were **Milan Klikar** who has animated over 300 films, and **Michaela Pavlatova**, a young animator best knows for her film Words, Words, Words. Both teach at the FAMU School of Film in Prague. **Meredith Kadlec**, Rochester, Michigan, was one of the organizers of the event. She recently returned from Czechoslavakia where she studied at the FAMU film school. While there, she completed a documentary called Czech Made: Animation After the Velvet Revolution. The film details the economic difficulties of the Czech animators who have lost the state funding for their art as they have gained their political independence.

Please send information about your projects to: Deanna Morse, Associate Professor, School of Communications, Grand Valley State University, Allendale, MI 49401.



stills from Ed Counts' *Joey Learns to Fly*

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NEWS

from ASIFA/SF:

A new Roger Rabbit short entitled ***Trail Mix-up*** will appear next year, in front of the feature film ***A Far Off Place***.

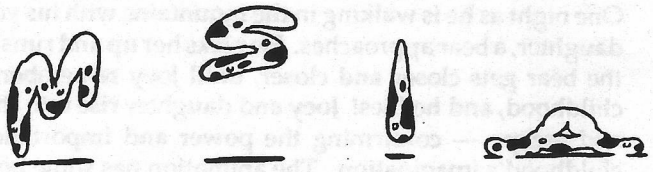
The October 8th issue of ***Variety*** magazine gave Xaos' Pandemonium F/X software package a great review, saying it was "the hottest software for special effects shown at the recent SIGGRAPH conference." The $4,000 package runs on Silicon Graphics workstations, with another version for IBM & Apple offered later for under $1,000. The D-1 quality package resizes images, does reformatting, color correction & compositing. But it still won't do the dishes.

More Xaos news: **Xaos** has announced that they are in the developmental stage on a 'major' feature film, entitled *Pagemaster* (a movie about desktop publishing, perhaps?), set to be released in 1994. Also, Xaos is doing a spot for Jolly Rancher.

Pixar's RenderMan system was used for *Aladdin* to do the cave sequence, to animate the magic carpet, & to do layouts of the sultan's palace. Pixar's CAPS system was also used to do the compositing and ink & paint. This same system had been used with *Beauty & the Beast*, & *The Rescuers Down Under*.

Coming soon (or not-so-soon)! **Virtual reality** rides, games, environments, shops, & *Star Trek* fast-food stalls in the mall. Spectrum Holobyte is doing the computer animation for the *Star Trek* attractions, in which participants can wander around the bridge, holodeck, and transport room of a *Star Trek* starship. I wonder how many quarters *that* will suck?

The Manitoba Society of Independent Animators - MSIA is a non-profit organization whose goal is to promote & encourage the knowledge development & appreciation of animated films. They do this through courses, tours, workshops, film festivals, & production. They are located at 245 Main Street, in the offices of the National Film Board of Canada.



At their *Manitoba Animation Centre*, they have workspace for 16 animators, camera studio with animation stand, videolinetester, Bolex camera, & various A/V equipment. They also offer a basic animation course in traditional cel methods, a course for children, a claymation course, & an advanced animation workshop. Plans are currently underway to develop a computer animation course in conjunction with the University of Manitoba. MSIA also assists and gives grants for production of independent films. Their newsletter/magazine, ***Peghead***, is quite the unusual publication. Contact Anne-Marie Thibert, Executive Director, 245 Main St, Winnipeg, Manitoba, Canada R3C 1A7. ☎ (204) 983.1276.

VOLUNTEER!

Volunteers are needed for the **Programming Committee**. Please attend the meeting at the Animation Plus! gallery, 790 N. Milwaukee Ave, on Sunday, Feb 21 at 2pm. This is your chance to organize, schedule, & take part in planning programs & events for ASIFA/Central members!

INFORMATION *for* ASIFA/Central MEMBERSHIP DIRECTORY

Name_____

Company or title _____

Address_____

City_____ State_____ ZIP_____

Phone_____ FAX/e-mail _____

General description of interests or business (animation techniques, intended audience, information on films, awards, honors, etc.):

Description of recent or current projects:

Are there services you could offer to other ASIFA members? Please indicate if there is a fee, reduced rate, or if you are offering voluntary support.

Support or networking areas. What would you like other ASIFA members to share with you?

Please return form, with any additional information or suggestions, to:

Deanna Morse
School of Communications
268 LSH
Grand Valley State University
Allendale, MI 49401

Thanks!

MEMBERSHIP in ASIFA Central

ASIFA, l'Association Internationale du Film d'Animation (the International Animated Film Association), is a unique organization dedicated to the artform of animation. With chapters in over 50 countries, ASIFA bridges the political and cultural barriers to encourage and promote animation to both industry professionals and the general public. ASIFA Central, the Midwest American Chapter, encourages the work of Midwestern animators by providing networking opportunities. Support animation in the Midwest and around the world by joining today!

☐ **GENERAL** - $22 per year
- Subscription to ***Frame by Frame***, chapter newsletter
- Free participation in ASIFA-sponsored programs
- Local voting rights

☐ **INTERNATIONAL** - $42 ($22 + $20 Int'l fee) per year
- All General Membership benefits
- International membership and voting rights
- Discounts on international ASIFA festivals
- Subscription to ***ASIFA News***, international newsletter

☐ **CORPORATE SPONSOR** - $250 per year
- All International Membership benefits

☐ **STUDENT** - $12 per year
- All General Membership benefits (see above)

(you must provide proof of current enrollment)

NAME

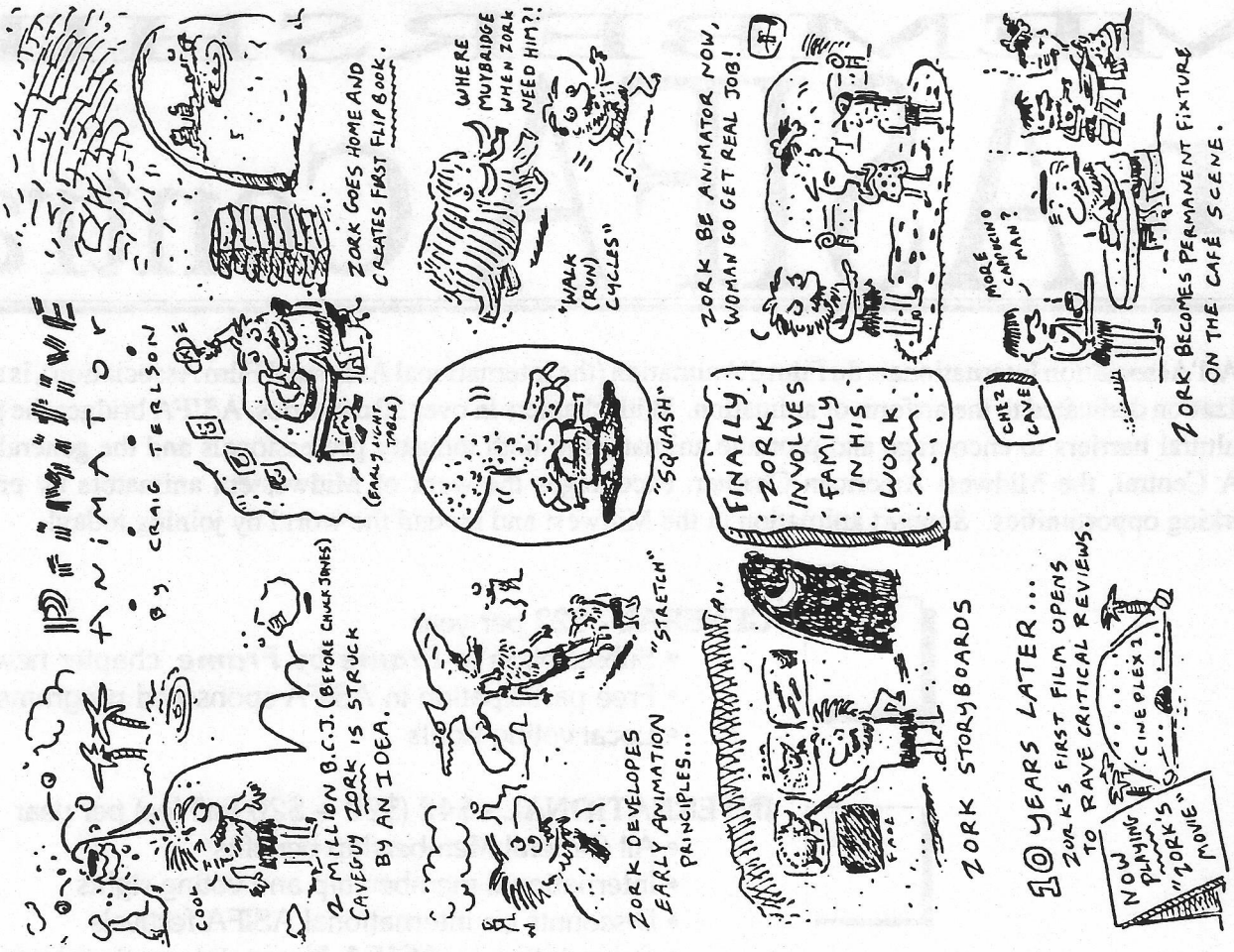
ADDRESS

CITY STATE ZIP

TELEPHONE (work) (home) ☐ NEW ☐ RENEWAL

Please make your check or money order (no cash please!) payable to ASIFA Central. Return this form with payment to: ASIFA Central, 790 N. Milwaukee Avenue, Chicago IL 60622.

ASIFA Central is a not-for-profit corporation chartered in the State of Illinois.
All memberships and donations are tax-deductible to the full extent of the law.



from *Peghead*, the MSIA newsletter (see page 11)

FRAME BY FRAME

NEWSLETTER OF

ASIFA

CENTRAL

790 NORTH MILWAUKEE AVENUE
CHICAGO, IL 60622

MIDWEST CHAPTER OF ASIFA INTERNATIONAL

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Letter From The President

In the past the board has been comprised almost entirely of folks in the Chicago area. Since we are the chapter of ASIFA which represents the midwestern section of the United States we would like to encourage folks in other areas of the midwest region to consider membership on the board. We will be having an open board meeting at the retreat. Any interested folks are welcome to attend. We would like to develop more activities which are region-wide in addition to the events which happen locally in Chicago. Come to the board meeting and share your ideas for ASIFA Central. What would you like to see happen? What other activities would appeal to you and others you know? This is your chance to participate in and influence the future directions of ASIFA Central.

In the last letter from the president, I indicated that I might be replaced. However, I still seem to be president. If any of you have aspirations to be the president or just to be on the board, please make yourselves known. I look forward to seeing many of you at the upcoming retreat.

That's all for now. See you soon.

Marla Schweppe

Letter From the Treasurer

Dear Fellow ASIFA Member:
It's slightly past that time again.... JANUARY ASIFA CENTRAL MEMBERSHIP RENEWAL.! Please look at your mailing label. The code after your name tells you the type of membership you now have and when it is up for renewal. If it is January, 94, you should have received your renewal notice. Please mail it back as soon as possible. You can send it directly to me for faster processing.

ASIFA Central
c/o Marie Cenkner
1463 Glencoe Ave.
Highland Park, IL 60035

Looking forward to seeing you at the retreat,

Marie Cenkner
Treasurer/member

Board Of Directors Elections

The success or failure of any not-for-profit organization is dependent on the dedication and enthusiasm of its Board of Directors. The Board is responsible for developing and implementing the programs and services of the group. Each director is expected to take an active role in a committee, project or program that fulfills the stated mission of the not-for-profit. Board members are expected to share their resources and talents with the organization and solicit the financial support of others. The Board of Directors appoints the President and officers of the organization, and monitors the organizations financial status.

ASIFA Central is a not-for-profit arts organization chartered in the State of Illinois. Our corporate structure calls for not-less-than 3 members of a Board of Directors to legally operate. The directors serve for a period of one year, and are elected by vote of the general membership at the annual meeting. The current board term expires on April 30, and letters of application are being accepted from interested members wishing to serve on the board.

Any ASIFA Central member can serve on the board. While the traditional focus of the organization's programs have been in the Chicago area, our membership has grown to encompass a larger geographical area. We especially encourage those members who are not from the Chicago area to consider running for the board. It is our hope that these individuals will plan and coordinate programs in their regions to further enhance ASIFA's mission.

Deadline for letters of application is March 15, 1994. Following this deadline, a list of candidates will be sent to all members. Members may vote either by mailing in their ballot, or attending the Annual Meeting and voting in person. The date and location of the annual meeting will be announced in the near future, and it may coincide with ASIFA's annual retreat.

Information kits are available to interested individuals by calling David Daruszka, 312-233-8788. Leave a message, including your phone number.

Letters

Get the word out about ASIFA-Central and animation in general by way of computer bulletin boards. I've looked into an amateur BBS network called FIDONET and found out that there are three echoes (discussion areas) on the system related to animation. They are AMIGA_VIDEO (Amiga computer video and animation), ANIME (Japanese/general animation), and TOONS (general animation discussion). I've enclosed some information about FIDONET that might be useful.

I also think the commercial services should be looked into (GEnie, Prodigy, Delphi, etc.) as there may either be something already in place relating to animation or the opportunity to start a conference. I think it might be a good way of reaching a lot of people who might not find out about ASIFA otherwise. Thank you.

Sincerely,
David Thrasher

After months of preparation, planning, and excitement, the 10th Anniversary Chicago International Children's Film Festival is now over. We're so happy to report that the Festival was a smashing success – we had enthusiastic press coverage, record-breaking attendance, and artistic participation from over 25 visiting filmmakers. It was one of the largest festivals even, featuring 125 films from 30 countries.

None of this would have been possible if not for the many kind and generous donations of time, resources, and expertise from Chicago business, organizations and individuals. You have helped us immensely in realizing the goal of providing children with quality, non-violent, humanistic film and video programs.

Thank you so much for helping us turn the dream of this kind of festival into a reality. And be sure to mark your calendars for the 1994 Chicago International Children's Film Festival – October 7 through 16!

Best regards, and thank you, again.

Elizabeth Shepherd, Director
Chicago International Children's Film Festival

Milos Stehlik, Director
Facets Multimedia

CALL FOR PARTICIPATION

ASIFA CENTRAL FIRST ANNUAL FAX-A-TROPE EXHIBITION

Multi-site exhibition of electronically transmitted ZOETROPE strips

Strips will be shown April 8th-10th at the ASIFA Spring Retreat at Straved Rock Park, Illinois and at participating sites (to be announced)

FAX your strip NOW!

Send your zoetrope strip and directions on how to assemble it, if needed, via FAX to (815) 753-7701 addressed to ASIFA c/o Byron Grush. Include your name and return address.

Wanna be a site? Contact Byron Grush by FAX at (815) 753-7701 or E-mail at byron@art.niu.edu

ASIFA Midwest Animator's Retreat

Friday April 8 through Sunday April 10th 1994 at the Starved Rock Lodge in Starved Rock State Park, Utica, Illinois

Last year's retreat was such a hit that we decided to doo it again! Come get to know other midwest ASIFA animators and their work. Last year animators of many varieties (cel, stop motion, computer, etc.) came together to share work and fun. This year Steve Stofflet, a director at the distribution company, Picture Start, will share inside information about film and video distribution. Steve has been involved in film distribution for 15 years. Picture Start distributes over 1000 films. Steve also purchases videos for Blockbuster Video.

We're waiting for a final commitment from another presenter (or two). Hint: the potential presenter(s) comes from a state(s) that start(s) with the letter K.

Marla Schweppe will be bringing tapes of student animation from the Rochester Institute of Technology. The animations include award winners at the Hiroshima Film Festival, SMPTE, etc.

Once again, a computer will be available at this years retreat for those interested in experimenting. We will also provide a 16mm projector and 3/4' and VHS video decks and monitors, so bring your tapes and films along with you. We should also encourage you to bring any other animation materials or information which you fell other animators might enjoy seeing or learning about. If you have any particular questions which you would like other animators to answer, send them with your retreat application and we will include a discussion time to share information. These questions could be technical or philosophical in nature.

Stared Rock provides lots of opportunity for relaxation. There's an indoor pool, whirlpool and saunas. The state park is located in a beautiful natural area near the Fox River waterway. You can watch barge traffic go through the locks or hike along a variety of trails.

If you have questions or need further information contact Marla Schweppe at 716-271-1121 or Marie Cenkner at 708-432-7834.

ROOMS

Rooms should be reserved through the retreat, not through the lodge. Rooms are available for Friday night only OR for Friday and Saturday night [The lodge will not allow a room to be reserved for Saturday night only]. Please specify whether you would like a single room **(approx. $110 for two nights)** or would like to share with another person **(approx. $55 each for two nights)**. Since there are a limited number of rooms available in the lodge, these rooms will be assigned on a *first come first serve basis*. If there are more people than rooms, other accommodations are available nearby.

Room fees are payable upon arrival directly to the lodge.

The conference fee is $40.00. Mail registrations to:

==========

Marla Schweppe
ASIFA Midwest Animator's Retreat
762 Elmwood Terrace
Rochester, New York 14620-3716

Make checks payable to: ASIFA Central

Name_____
Address_____
_____
Phone_____
Questions/Comments_____
_____
_____
_____

Single Room_____
Double sharing with_____
Friday only_____
Friday and Saturday_____

Marla Schweppe
Coordinator for Computer Animation
Rochester Institute of Technology
mkspph@ritvax.isc.rit.edu

Art and Design Show: SIGGRAPH '94

Overview Statement

The **SIGGRAPH '94** Art and Design Show will be a juried, media inclusive show, exhibited at the Orlando Convention Center July 24 - 29, 1994. The Art and Design show presents the world's leading exhibit of creativity inspired by the interaction of technology and esthetic expression. The show explores the limits and opportunities of the human-machine relationship, sparks discussion, and generates controversy as it extends the boundaries of imagination in a broad range of formats: performance, animation, interactive media, 2D and 3D display, design, and other emerging areas.

The jury is especially interested in works that:

- o Approach artistic creation and design in original ways
- o Use computing as language and a means of discovery rather than a production tool
- o Could not have been created without the use of a computer
- o Are critically related to computer graphics technology and possess strong esthetic value
- o Comment on the role of technology in society, (for example works that consider implications for the artist or the user, the culture, the present or future)

The accepted entries will be exhibited at SIGGRAPH '94, documented in the Visual Proceedings, and on a CD Rom. Selected works will be included on a slide set.

To receive a Call for Participation:

Conference Management: SIGGRAPH '94
Smith Bucklin and Associates
401 North Michigan Avenue
Chicago, IL 60611 USA
tel. 312.321.6830

Categories and Deadlines

5 January 1994 (enter with The Edge)

- o Alternate media and performance
  Computer graphics technology must be a significant part of these entries, which may include one or more of the following categories:
  - Multimedia
  - Performance
  - Audience participation
  - Interactive
  - New media

12 January 1994

- o Critical essays
  Essays that address the role of the computer in art and design and the effect or impact of computer generated or computer delivered imagery on society.
- o Interactive installations
  Visual, spatial, and temporal works requiring user interaction and a live computer graphics system.

2 March 1994

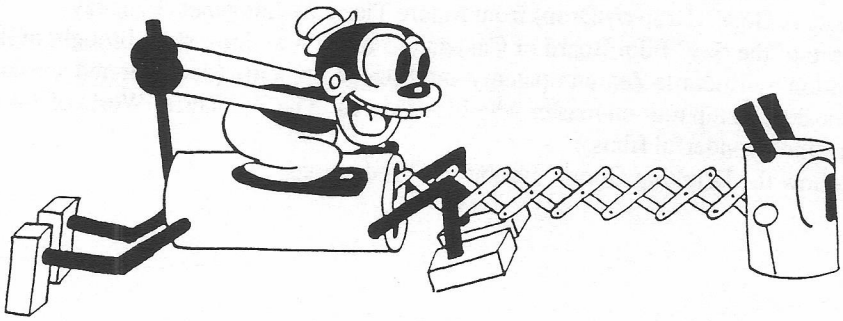
- o 2D works
  Flat art and design pieces.
- o 3D works
  Sculpture, installation environments or static art.

20 April 1994 (enter with Electronic Theater)

- o Film and video
  Fine art animation intended for gallery viewing.

For more information on the SIGGRAPH '94 Art and Design show:

Deanna Morse
Associate Professor
School of Communications
Grand Valley State University
Allendale, MI 49401
tel 616-895-3101 morse@siggraph.org
616-895-3106 (fax)



Tenth Annual Chicago International Children's Film Festival

by Marie Cenkner

One of the advantages of living in Chicago is the yearly opportunity to view the many children's films entered in the Chicago International Children's Film Festival. This festival has been presented for the last ten years by Facets Multimedia at 1517 Fullerton Parkway, Chicago.

I have had the pleasure of being on the animation jury for the last two years. This entails spending five or six evenings during the summer viewing about sixty-five pre-screened (thank goodness) entries from around the world. The festival takes place in early October. Shorts through features are accepted. The animation jury consists of educators (college, museum), publishers, distributors, film professionals and animators -- people with different knowledge of and perspective on animation and children. This mix guaranteed some "stimulating" discussions, one of the by-products I enjoy most about "jury duty."

Since the awards list closely resembles my personal list of films that animators might find interesting, I will high-light those films here.

Special Festival Award for Global Awareness:
"To See the World" National Film Board of Canada (35 min. total) -- one segment from "Rights From the Heart," a series of animations illustrating the United Nations Rights of Children Declaration. This film combines live motion with animation in a serious view of what is happening in the world today.

Special Festival Award for High Artistic Standards:
"Madre Tierre" Imagenes, Uruguay (36 min. total) -- a series of nine short films, each with an original story about our relationship to Mother Earth. They show a creative, original combining of different animation techniques (stop motion, object animation, drawn animation). While the slick smoothness we are used to seeing in US animation is missing, the stories and artistic vigor help us overcome our bias. One of the young animators, Javier Peraza, was able to attend the ASIFA reception and he gave us interesting insights into filmmaking in Uruguay.

Special Festival Award for Individual Creativity:
"TV Tango" Film Board of Canada (36 min. total) -- another of the segments from "Rights From the Heart," very nicely designed and executed cel animation with a highly original story showing the ill effects of TV on kids.

Special Festival Award for the Elevation of the Technique of Motion Graphics:
"John Henry" (30 min.) and "Follow the Drinking Gourd" (30 min.) Rabbit Ear Productions. Both films use beautiful camera work, illustrations and sound tracks to tell their stories. "John Henry," with narration by Denzel Washington, also uses interesting multiplane effects to tell this non-traditional version of the tale. "Follow the Drinking Gourd," narrated by Morgan Freeman, beautifully illustrates the story of a slave family's escape via the underground railroad by following the drinking gourd (big dipper) north.

Festival Awards for Intercultural Understanding: (3 awards)
1. "Gota A Gota" (Drop by Drop) from Madre Tierre by Imogenes, Uruguay
2. "Lord of the Sky" Film Board of Canada (13 min.) -- an Inuit story brought to life via cut paper animation by Ludmila Zeman Spalemy and Eugene Spalemy (daughter and son-in-law of Karl Zeman, the Czechoslovak stop motion master who brought you "The Wonderful World of Jules Vern" (1958) and many other wonderful films.)
3. "Follow the Drinking Gourd" Rabbit Ear Productions.

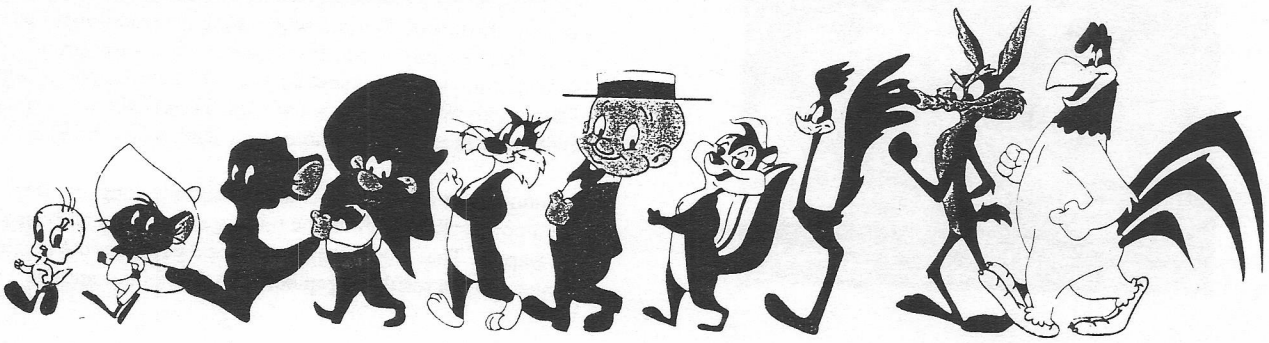
Best Shorts (30 to 60 minutes):
1st. "Mouse Soup" Churchill Films (35 min.) -- another excellent stop motion film by John Matthews with lots of up-beat songs based on the well-known children's book by Arnold Lobel. This time, Matthe includes some drawn animation too.
2nd. "Tinder Box" Statens Film Center, Denmark -- This traditional story starts with a beautiful underlite cut-paper segment back story then switches to stop motion for the body of the film. It includes elaborate sets, imaginative camera work and delightful character acting, but the animation is often too wobbly for my animator's sensibilities. Other jury members liked it for that rugged character. The film's most unique quality is that the animated characters both speak and sign their lines. The director-animator, Mihail Badica, was able to attend the festival. He amused animators at the ASIFA reception with his "war stories" about making films in the Soviet Union. They had a familiar ring. He also showed his clay animated film for adults, "Evolution," which was excellent.

Best Shorts (10 to 30 minutes):
1st. "Here Comes the Cat" Weston Woods (10 min.) -- a Soviet-U.S. production. Excellent design and animation tells the story of a mouse town using only four words and a twist to the ending.
2nd. "The Lump" Film Board of Canada (7:35 min.) -- mixed media animation by John Welton who brought you "Special Delivery." It has humor for older kids and animators.
3rd. "Gutter Pirates" Christina Schindeler, Germany (10 min.) -- Live motion backgrounds with drawn animation of three creatures in a paper boat discovering pollution. This film also won the audience vote for Most Popular Film Award.

Best Shorts (under 10 minutes):
1st. "El Nino El Arbol" Madre Tierra -- a lyrical story about a boy in a drab town who paints a tree on a wall and finally gets the real thing. Combines stop motion with drawn animation sequences.
2nd. "Black Fly" Film Board of Canada (5 min.) -- this drawn animation by Christopher Hinton is a delightful toe tapper in the tradition of "The Log Drivers Waltz." It is close to the funny bone of anyone who has spent time in the north woods in August.
3rd. "Joey Learns to Fly" KET Productions, Ed Counts (5 in.) -- This is an insightful story by Earl Haas, brought to life by ASIFA Central member Ed Counts. It tells about a young man who knows how to fly but bows to pressures and forgets until a crisis in his old age forces him to fly again. Ed was able to come to Chicago for the festival and at the reception he confessed that he animated the whole 5 minutes in his spare time with a little help from his computer.

ASIFA Central member, Millie Goldsholl's long awaited "Rebellion of the Flowers" also made its Chicago premier at the festival. The 7 minute film, in a highly graphic cartoon style, tells the original story of a farmer who raises flowers but is overcome by his perceived power and, in retaliation for his extremes, is "done in" by his charges.

That about wraps up my comments about the films entered in the 10th Chicago International Children's Film Festival. If you would like to enter a film in the 11th annual Festival, the entry date will be June 15th, 1994. You can request an entry form several months in advance by calling Facets Multimedia and asking to speak with the Festival Coordinator. (312) 281-5437.



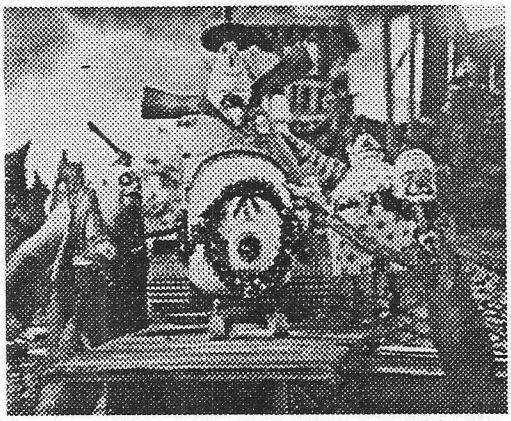
Picture Perfect: Working on "The Nightmare Before Christmas"

by Paul Jessel

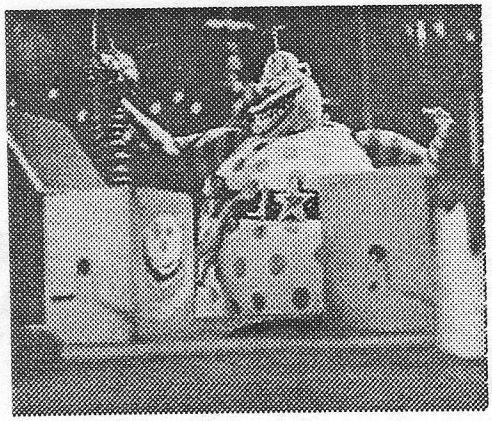
(Paul Jessel, director of Animasaur Productions in Highland Park, Illinois, worked at Skellington Productions in San Francisco between December 1992 and March 1993, were he animated eight scenes for "Nightmare Before Christmas.")

Tim Burton's "Nightmare Before Christmas" is the first time that a feature length stop motion animated film has been treated with the same level of technical commitment and money as feature length animated films have been, and by no less than the Walt Disney Company! The film represents a high water mark in the art of stop motion, both for its art direction and its smoothly executed and ambitious character animation.

I was one of the lucky few who was asked to work on the project. Unfortunately, I could not join the crew full time because of my commitments to Animasaur Productions in Chicago, but I was called in to help out for a few months when production fell behind.



In past stop motion special effects features and often commercials I have worked on, you got one chance to shoot a scene with little or no prior testing, and the results went into the film, good or bad. For "Nightmare" a tremendous amount of effort went into perfecting each scene. First one of five two-man camera crews lit the set and worked out motion control camera moves (if needed) using wire stand puppets. The animator assigned to the scene started by picking up the animation timing sheets from the sound track department (the same as used in cel animation.) Dialogue for lip sync was handled in two ways: if the puppet had replaceable heads, the lips sync was worked out on a computer, using something like Quick-time software. The puppet would have 25 to 30 sculpted heads-- one head for each vowel and consonant. Front and side views of each head were entered into the computer along with the sound track. The heads were then picked to match the sound and played back in real time to be checked, all in the computer. The track reader then put numbers on the timing sheets that identified at what frame each head was used. In this way all the lip sync was worked out for the animator ahead of time. Puppets that had jointed mouths could not be done this way. The lip sync for these puppets was the animator's responsibility to work out.



The animator started filming his scene every 10th frame with the puppet to check for staging and lighting. Upon evaluation of this test, the lighting was refined by the camera crew. Then the animator did a rough full animation test of the scene, usually on ones.

Some time during this testing period, before the final shoot, it was the animator's responsibility to make sure the puppet's ball-socket skeleton armature was adjusted to his liking, and that the puppet was clean and its paint retouched, There was an armature crew and a puppet fabrication crew for each of these tasks that the animator took his "patient" to.

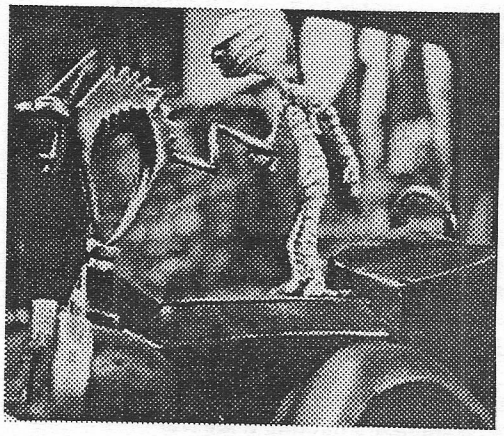
Prior to the final shoot, a special model crew cleaned up the set, retouched paint, positioned props, and glued them down. Everything on a stop motion set had to be solidly anchored and glued down because if you bumped a prop during the shoot, and it moved, it would cause an unwanted jump in the action. The animator then shot the final scene using the traditional surface gauges and a digital video frame grabber to assist him in manually moving the puppet 24 times for each second of action. Photography was done with a vintage 35 mm Mitchell camera identical to those used to photograph King Kong in 1933.

For non-stop motion affectionados, a surface gauge is simply a metal pointer that is set on the trailing edge of the body or limb of a puppet. That part is then animated away from the touching pointer and the resulting gap between the pointer and the

puppet allows you to see how far you have moved the puppet. The video frame grabber is a relatively new device that was used to help the stop motion animator. Through a small TV camera set next to the motion picture camera it allowed you to capture a puppet's position before you photographed it, and compare it with two previously grabbed positions in the puppet's action. This gadget eliminated forgetting to move something, or allowed repositioning the puppet if you accidentally bumped it. It also helped you get a better feeling for the acting, when you flipped through the positions in sequence. Apart from these devices used by the animator, there were also alarms set on the lights that would go off if a bulb blew.

Each scene's final take and its prior testing stages were scrutinized each day at the screening of the dailies, which began at 8:00 AM. Attending these often nerve-wracking sessions were all the animators, the heads of the puppet fabrication department, photography, set construction, and production design, along with Henry Selick, the director. Tests in each scene were analyzed to be made completely picture perfect. Props and sets were repainted and repositioned and lighting finessed to meet this goal. And yes, the worst did happen. Despite all the precautions, scenes occasionally had to be reshot. We all suffered in empathy with those animators who were unfortunate enough to have to reshoot because of bad acting or motion that wasn't smooth.

There was a close camaraderie among the animators and artists working on the film. The work was physically and emotionally taxing, with 12 hour days, six times a week not uncommon. Everyone knew that the picture was something special and unique in the history of stop motion animation. Tim Burton's vision, director Henry Selick's unswerving perfectionism, and the Skellington Productions' highly talented crew proved that stop motion animation can still be a viable and exciting technique in this age of hi-tech computers.



All pictures taken by Paul Jessel who worked on the set. Property of Touch Stone Pictures.

New on video tape and videodisk

Animation on Videodisk

Lumivision, a laser disc company specializing in classic, foreign, educational, music and independent and Japanese animation titles is releasing Felix!, an unprecedented collection of historic Felix the Cat shorts, and Animation Legend: Windsor McCay, a comprehensive look at the films that made McCay an animation pioneer.

Lumivision
1490 Lafayette Street, Suite 305
Denver, Colorado 80218
Phone: (303) 860-0400 FAX: (303) 860-0425

Past Masters series available on Video

The Cameraman's Revenge and Other Fantastic Tales: The Amazing Puppet Animation of Ladislaw Starewicz, 1912-1958, 80 minutes; The Lost World, 1925, 102 minutes; Animation Legend Windsor McCay, 1911-1921, 100 minutes are three new tapes of the works of master animators recently released and available through Milestone videos. For a catalog:

Milestone Videos
275 W. 96th Street, Suite 28C
New York, NY 10025
Phone: (212) 865-7449

also: Movies Unlimited (800) 523-0823

Pixar Animation reel available

The works of John Lassiter and the Pixar RenderMan crew including Luxo, Jr., Red's Dream, Tin Toy and Knickknack are being distributed by Expanded Entertainment. Their catalog includes several of the International Tournee of Animation volumes and the Animation Celebration Video Collections. For a catalog:

Expanded Entertainment
P.O. Box 25547
Los Angeles, CA 90025
Phone: (800) 966-TOON

And don't forget...
FACETS Multimedia has a truly amazing catalog of hard to find films on video for sale and rent. They have an extensive collection on animation, both classic, contemporary and experimental.

FACETS Multimedia
1517 West Fullerton Avenue
Chicago, IL 60614
Phone (312) 281-9075

FESTIVALS
CALL FOR ENTRIES

32nd Ann Arbor Film Festival
March 15-20, 1994
Michigan Theater, Ann Arbor, Michigan

Postmark entry deadline: Tuesday, February 15th, 1994
Format: 16mm -- no video accepted for prescreening
Entry fees: $30.00 U.S., $35 Canadian and foreign per entry

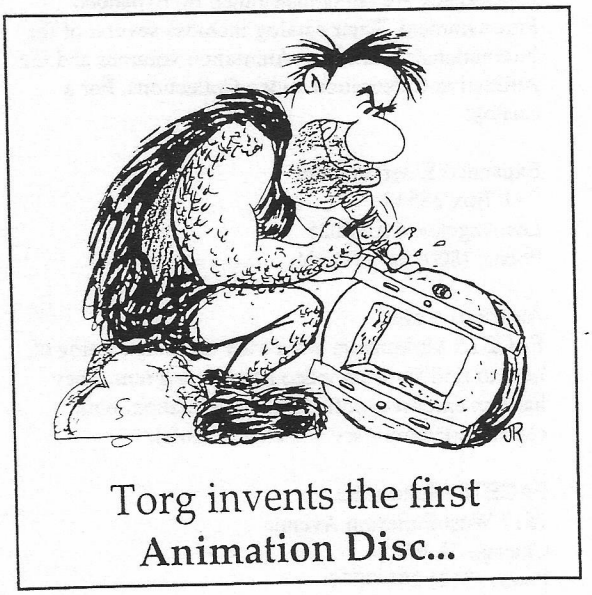
All categories & genre in independent filmmaking are eligible:
documentary, animation, experimental, narrative

Awards: $7,000 in cash prizes, eight named awards totaling $5,750, with the remaining $1,250 distributed at the Awards Jury's discretion.

Awards jury:
Jules Engel, Barbara Sternberg, Zack Stiglicz

Festival Tour: Four hours of films tour colleges and film showplaces across the U.S. for four months following the festival; rental fee of $1 per minute per tour stop is paid to the filmmakers participating in the tour.

Write or call for entry form:
Ann Arbor Film Festival
P.O. Box 8232
Ann Arbor, MI 48107 USA
(313) 995-5356



16th Annual Big Muddy Film Festival
Feb. 27-March 6
Department of Cinema & Photography
Southern Illinois University at Carbondale
Carbondale, Illinois 62901

Postmark entry deadline: February 1st, 1994

Format: 16mm Film, 1/2" VHS (NTSC), or 3/4" Umatic
Video copies of 16mm films acceptable for preview only.

All categories welcome: animation, experimental, narrative, documentary. However, industrial, educational or promotional works are discouraged.

Entry fee: $30 for each work under 20 minutes. $35 between 20 and 50 minutes. $40 over 50 minutes. Return shipping included in fee.
Jurors: Craig Baldwin, Dalida Maria Benfield, Phil Solomon.
Awards: Over $1000 in cash prizes
Mail entries and inquiries to Southern Illinois University at Carbondale, Department of Cinema and Photography, Attn: Big Muddy Film Festival, Carbondale, IL 62901
Phone: (618) 453-1482 FAX: (618) 453-7714

7th International Festival of Animated Film: Stuttgart '94
March 25-30th, 1994

Six days of the festival are to present animated films from all over the world. Awards to a total of DM 90,000 are available to those productions elected best films by the international jury. The Stuttgart Festival is a central and singular event dedicated to the international animated film. Its declared target is to provide a platform for the artistic animated film.

For Festival information:
Internationales Trickfilm-Festival Stuttgarte. e.V.
Teckstrafse 56 (Kulturpark Berg), D-70190 Stuttgard
phone: (49) 711-2 62 26 99 FAX: (049) 711-2 62 49 80 TELEX: 723212 itfs d

For visits to Stuttgart, the Festival in connection with Hotel Maritim are offering a festival package, including hotel accommodations, attendance at the festival and the surrounding events. For details please contact:

Hotel Maritim, Forststrafse 2, D-70174 Stuttgard
phone: (49) 711-9 42-0 FAX: (49) 711-942-1000

5th International Animation Film Festival in Japan: *Hiroshima '94*
August 25-29th, 1994

Categories include: promotional works, debut works, works for children, works for educational purposes, shorter than 5 minutes, 5 minutes to 15 minutes, 15 minutes to 30 minutes.

Awards include first and second prize in each category and a Grand Prize, a Hiroshima Prize and a Debut Prize. The international jury may also aware a special prize(s) for outstanding work(s).

Final date for entry forms: March 21st, 1994
Period for films/videotapes is: March 1-April 21, 1994

Entry forms and inquiries to:
Hiroshima '94 Festival Office
4-17, Kako-machi, Naka-ku
Hiroshima 730 JAPAN
Phone: 81-81-245-0245
Facsimile: 81-82-245-0246
Cable: HIROANIMA Telex: 653765 HIRANI J

Send films/video to:
Nippon Express Co., Ltd.
Hiroshima Air Service Branch
(HIROSHIMA '94)
1-50, Ujinanishi 4-chrome
Minami-ku, Hiroshima 734 JAPAN
Phone: 81-82-256-2900

International Animation Festival 1994: *Cardiff*
May 16-22, 1994

New films completed since January, 1992

Deadline: Monday, February 7th, 1994

Preview tapes to:
The Festival Director
International Animation Festival
c/o British Film Institute
21 Stephen Street
London W1P 1PL, UK
Phone: 071 255 1444 FAX: 071 255 2315

Clemont-Ferrand Short Film Festival
February 4-12, 1994

For details contact:
Festival du Court-Metrage de Clermont-Ferrand
26 Rue des Jocobins
63000 Clermont-Ferrand, France
FAX: 33 73 92 11 93

Ottawa 94 International Animation Festival
September 28-October 2, 1994

Ottawa 94 invites all filmmakers, production companies, students, critics and interested parties to take part. If you are not already on our mailing list, please send us your name and address. Send ideas for programs, retrospectives or workshops.

Entry forms mailed in January, 1994.

Entry deadline: July 15th, 1994

Ottawa 94
2 Daly
Ottawa, (Ontario)
Canada K1n 6e2
Phone: (613) 232-6727
FAX: (613) 232-6315

14th Annual Film and Video Festival: Council on Foundations, N.Y.
May 2-4, 1994

Nominations accepted for film and video projects that have received full or partial funding for either production or distribution from a private, community or corporate grantmaker. Festival will showcase outstanding productions that were funded in the last 10 years. Submissions must reflect the theme "Our Cities, Ourselves."

Contact:
Robin Hettleman 202-466-6512

CSIF $100 Film Festival

Seeking Super-8 films made for less than $100. Winning entries will be screened and included in the touring film program.

Deadline: March 1st, 1994

Contact:
$100 Film Festival
Calgary Society of Independent Filmmakers
PO Box 30089, Station B
Calgary, AB, T2M 4n7, Canada

Prix Ars Electronica 94
Festival for Art, Technology and Society
June 21-25

Categories include: Animation, Images, Music, Interactive Art

Awards: Computer Animation--- $24,000 Golden Nica, 2 $8,300 Distinctions and similar awards in other categories

Jury: Computer Animation--- Michael Tolson, Rolf Herken, Matt Mullican, Lucy Petrovich, Peter Weibel

Contact:
Gabriele Strutzenberger (organization)
Christine Schopt (animation, graphics, interactive art)
Wolfgang Winkler (music)

Entry deadline: February 28th, 1994

ORF
Landesstudio Oberosterreich
Prix Ars Electronica
Europaplatz 3
A-4010 Linz/Austria

Phone: ++43(732)6900-218 (Christine Schopf)

19th Festival of Illinois Film & Video Artists
Columbia College Chicago

Works directed or produced for instruction, promotion, education, information or advertising will not be considered. Entries judged on the basis of originality, entertainment value and production quality without regard to cost or subject matter. Limited to residents of Illinois. Preview and screening formats are 3/4" and 1/2" video and/or 16mm film. Limited to 30 minutes.

Deadline: entries must be received by 5:00 PM on Friday, March 11th, 1994

Mail or hand-deliver to:
Festival of Illinois
Attn: Lisa M. R. Formosa
Columbia College Chicago
Department of Film & Video -- 9th Floor
600 South Michigan
Chicago, IL 60605-1996
Phone: (312) 663-1600 x434

Fifth Annual Medicine Wheel Animation Festival
Medicine Wheel Artists' Retreat

The festival is a non-competitive event. Instead, filmmakers are given 20% of the net ticket sales. Each filmmaker is paid a minimum of $50 and receives more depending on the length of the film and the amount of ticket sales. The festival is distributed from March 1994 to March 1995 and plays at universities and art theaters all over the United States and Canada. No films of commercial nature considered.

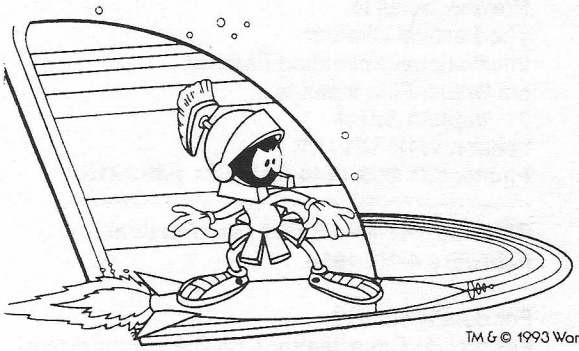
Postmark deadline: January 29th, 1994

Medicine Wheel Animation Festival
PO Box 1088
Groton, MA 01450-3088
Phone: (508) 448-3717

ZAGREB '94
Zagreb, Croatia, June 13th to 17th

Deadline for Entries: March 1st, 1994

Josko Marusic, Artistic Director
11. SVJETSKI Festival Animiranih Filmova
Zagreb, Croatia



TM & © 1993 Warne

Space, Oskar Fischinger, and Desktop Computer Animation

by Byron Grush

Recently, my animation class at Northern Illinois University screened some of the work of the pioneer animator, Oskar Fischinger. We watched films from the videodisk series which includes *Optical Poem, Composition in Blue, Radio Dynamics,* some of the *Film Studies*, the *Murrati Cigarette Commercials*, and the marvelous cut-out animations, *Spiritual Constructions*. I've been interested in the work of Oskar Fischinger for years, feeling a strong "spiritual" connection to the magical quality of his abstractions.

Usually, the discussions about Fischinger's films center around comparisons: the conflicts between Fischinger's goals as an artist (Bill Moritz calls him the first "underground filmmaker"[1]) and his encounters with Hollywood, or the contrast between Disney Studio's use of music to illustrate, set the mood, and provide temporal structure (sometimes called "Mickey Mousing") and Oskar's use of music as rhythmic counterpoint. During this screening, I was struck by the consistent development of 3-dimensional compositional space throughout all of the films.

The charcoal *Film Studies* from the early 30's, like almost all Fischinger's work, are composed of abstract, non-objective shapes. Because of the negative printing of the *Studies*, one might say the shapes appear as a multitude of comets flying through outer space. They move in groups, like a school of fish or a flock of birds, not exactly in unison -- but with slight variations of their flight path. They flow, float, swing, jerk, twirl, spin, jitter through a virtual space which appears to extend beyond the limits of the flat projection screen. Curiously, there is no point of reference for this space: no perspective lines, no horizon, nothing to set the scale, no sense of lighting or camera. Yet we feel so strongly the height, width, and depth of Fischinger's space against which his forms fulfill their antic play. Few animators, particularly abstractionists, are able to create the feeling of 3-dimensional space so well.

To try to describe these shapes and their movement through space in figurative terms is to demote them to realm of interpretation. Fischinger preferred the terms, "concrete" and "absolute" in talking about his art[2] because, I suppose, the term "abstract" implies a source or origin for a form or object. The object is "abstracted" by being simplified, exaggerated or reduced to an essence, but it retains some connection, however obscure, to its origin; this connection providing a meaning for which Fischinger had little use.

One might as well interpret the music of Bach as so many bird chirpings or thundering rain (as Disney did in *Fantasia* -- after Fischinger had left the project!) The problem comes when we rely too heavily on verbal language to communicate our understanding of experience, particularly our experience of art. Verbal language is rich in metaphor -- dangerous, when attempting an analysis of the absolute!

At any rate, at the risk slipping into an interpretative mode, I must confess that for me, the movement of shapes through space in Fischinger's Film Studies reminds me of the tracing of the tips of the fingers of some ethereal symphony conductor. Close your eyes and listen to Brahms. "Conduct" the music with your hands and try to visualize tiny sparkles of light emanating from your finger tips -- but, please, do not think of Mickey Mouse as the Sorcerer's Apprentice! This is as close to suggesting the origin of Oskar's absolute as I will venture.

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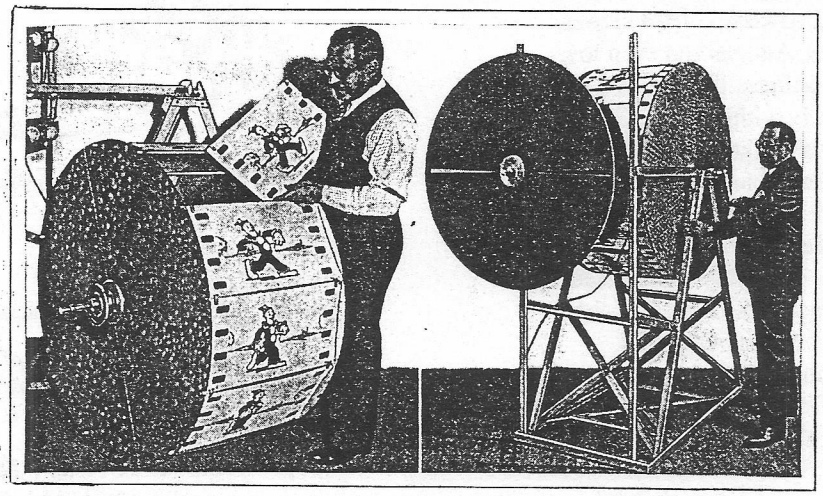
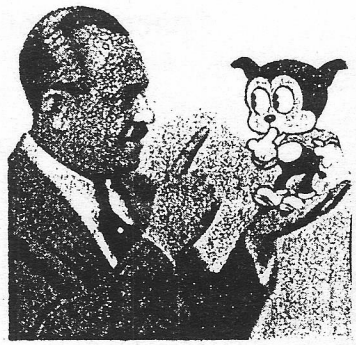


I once asked Elfreida Fischinger if her husband would have used a computer if today's personal computers had been available to him. Her emphatic "NO!" shouldn't have surprised me. After all, the precision and accuracy with which he rendered his forms must have been an all-important element of his own experience of his art. Supplanting his hand skills with a computer would not have appealed to him. Yet when I begin to think of some of the technology he employed, such as the wax-slicing machine, early experimental color film techniques, or the structural wire supports in *Optical Poem*, I can't help but wonder if the computer might not have given Fischinger another dimension to explore.

Computers are really just fancy adding machines. The illusion of virtual space via computer imaging is just the rapid squeezing of data through algorithms based on principles of mathematics that date back to DeCartes -- even to Euclid! Only the technology which delivers the squeezing has changed over the years. The advent of the "personal computer" is to today's computer artists what the 16mm Bolex movie camera was to "experimental filmmakers" in the forties, fifties and sixties: access to technology that was previously the exclusive realm of the wealthy and powerful. IBM clones, Macintoshes, Amigas and even low-end Unix machines like the SGI Indy are financially within the reach of all of us. Software, like Autodesk's 3D Studio is affordable, reasonably "user-friendly" and powerful enough to produce rendered 3D animation of professional quality. A DOS-based 486 including 3D Studio costs about $5000 -- less if you qualify for student or other educational discounts. Getting the images to tape or film -- well, that's another article to come!
So the issue is really not the tool (metatool: a device that can be reprogrammed to become many kinds of tools) or the technology but its impact on the art and artists of our era. I believe the Oskar Fischinger of 1920, could he be transported to the 1990s, would embrace the computer as a useful and necessary technology. I think the Oskar Fischinger of 1960 would have less interest in the computer as a way of producing animation, but might be intrigued with its other potentials, such as its ability to marry sound and image in a real-time environment.



1 William Moritz, The Films of Oskar Fischinger, Film Culture, No. 58-59-60, 1974, page 81
2 ibid., page 51

A HAPPY NEW YEAR'94

Yoshiyuki Nishimoto
General Secretary

Sayoko Kinoshita
Festival Director

THE 5TH INTERNATIONAL ANIMATION FESTIVAL
HIROSHIMA'94

Quilt Material

Mary Beams
Northern Illinois University
School of Art
DeKalb, IL 60115-2883
Internet: mary@art.niu.edu

Where the studio system fosters collaboration and depends upon group support of individual roles to produce the animation, independent animation can be a solitary path. It can be almost a point of honor to do everything oneself. I come from the independent animation movement, so I never learned the studio system. The possibilities of group animation have long intrigued me. Lately, group creation has taken on more significance in my life, and I am returning to the animation structures with which I experimented in the 70's, only now the computer provides a new tool for experimenting.

I'd like here to relate some of the games that I have played within group animation, and to suggest some possibilities for other approaches to group creation. ASIFA members have participated in an anijam recently; there might be more forms of collaboration suggested from this article.

Tuesday Animators

Boston in the 70's was blessed with a strong animation community, much of it centered around Harvard's Carpenter Center for r the Arts, which happened to have one of the few Oxberry animation stands in the area. For a short period of time a group of us met once a week, with the commitment to produce an animation per week. Each week, someone would be in charge of the "assignment;" The evening's drawing was up to that person to organize. The other members were willing creators, ready to produce anything requested. A different person was responsible for filming the drawings produced from the evening, and by the next week we would have another film ready to go. We did not keep up with our commitments entirely, but we did produce one film, *Cat Heaven*, which was shown at the Boston Cat Film Festival in 1976.

Among the "assignments" we shared were these:
Poses - individuals modeled animated sequences for gesture drawings, and the results were filmed in various combinations of cycles.
Still life - we all sat in a circle around an object and drew our particular view of that object, plus a zoom into an agreed-upon feature. The drawings were filmed in various combinations, resulting in the object seeming to spin in a loopy, loosely animated manner, and then to spiral in to the center of the object.
Rotoscoping - we began with a photocopied rotoscope cat cycle, which we colored and added animation to throughout the evening. We also made flipbooks using the theme of cats, which images became *Cat Heaven.*
Alphabets - each of us chose a letter, illustrated it, and inbetweened from our letter to the next.

Communal Material

Paul Revere Is Here is a rotoscoped record of a month spent in Paul Revere Mall in Boston, 1975. The sound track comes from comments recorded from tourists and local residents who came to the drawing booth to see what was going on. The visitors were invited to rotoscope the shots of Paul Revere's statue, and while they were drawing they were asked various questions about the nature of history, memory, and their feelings about where they were just then.

Minneapolis Movies is a collection of rotoscoped self-portraits from the students of Minneapolis College of Art and Design (1977). The students had one week to film ten seconds of themselves making a characteristic gesture or comment, to rotoscope the images and to film, edit and cut the sound synchronous with the original film footage.

Soon after *Minneapolis Movies*, I got a job in an ad agency and set off on a computer career. Recent purchase of a 486 DOS machine allows me to work with Audodesk Animator as well as with fax and email art.

And Now I Am Pencil is an Autodesk Animator videosong, animated from the results of a writing group which meets regularly. In the writing sessions, we cycle and recycle seed phrases, writing together from a seed phrase and then reading our work, using phrases from each writing to seed new writings. Some of the writings are clearly animatable. *Pencil* is an example of taking something created individually from within group energy, and working with it as an individual piece.

Quilt Material

Within group activity, there are a variety of creative structures. One such structure uses a group to create something quickly; in this structure, individual cells are created simultaneously, then joined together into a single work. The video animation, *Kid Quilt*, is an example of this type.

Another structure is as a highly personal cell within the body of a more impersonal work; in this case the intensely personal statements by each cell member become less personal when one steps back to view the whole. *Kid Quilt* and the fax art piece, *Digital Quilt*, are examples of this. In both examples, a quilt provides rich metaphors for structuring group activity.

Kid Quilt is a piece made at a kid's camp over a two day period. The kids ranged in age from 3 to 14. The first day, they painted individual pieces of cloth; the next day they stitched them into quilt patterns while at the same time converting the digitized image of each square into Animator flic files. They had the opportunity to observe their works as painted pigment and as moving light. They had the chance to arrange their pieces into motion sequences, to tell stories, and to contribute on an original and personal level to a group whole. They had the opportunity to experience an enormous amount of creative work being finished in a short amount of time, as a result of each person's contribution.

Digital Quilt is not a video song, but a collection of images faxed and mailed by individual contributors. The black and white images are arranged into patterns on a wall. The concept of a digital quilt fits the collaborative potential of computer art: Binary information is the stitching which turns patterns of dark and light into words and images; individual patterns make their unique contribution to the whole. Individual pieces are created and pieced together into one overall pattern. The piece involves a community of creators building according to a theme.

The *Digital Quilt* was originally a multi-site fax-art event presented during Women's History Month in March of 1993, curated by Byron Grush and myself. A call for entries involved more than 60 participants from as far away as Australia, who submitted images created on the computer or with electronic media of some sort, based on the theme, "Women and Spirituality." We received works by fax, USmail and email. Images were hand-drawn and photocopied, collages pasted or electronically composed, or created entirely on computers. Some images were down-loaded as image files, some were text. The technology generally transcended the wide variety of hardware and software used. The quilt was hung in several sites: Northern Illinois University, De Kalb; Columbia College, Chicago; College of New Rochelle, New York; Grand Valley State College, Grand Rapids, Michigan; Cleveland Institute of Art, Ohio. Each site had curatorial freedom in hanging the images. Since then the quilt was installed in Chicago SIGGRAPH's Brave New Pixels show. This installation appeared last summer at the Northern Illinois University Art Museum Gallery in Chicago, and at the NIU Art Museum Gallery in De Kalb Altgeld Hall last autumn.

The advantages of creating a pool of collaborators are great. When you want to dip into the creative pool, there is always someone's work to build from; and if you truly collaborate there will always be someone eager to do things you may not want to do, while you prefer to cover those tasks others don't wish to do. Your creativity can feed each other to reach to areas you may not have imagined. When you can contribute your piece and not worry about holding onto your territory, you are freed from constriction into the flow of creative impulses. You can work faster with group effort. To play with animation is one of the most stimulating qualities of the medium.

Film Center of the School of the Art Institute
Presents a Program of
Kafkaesque Animation
February 11th 7:45PM

Street of Crockadiles Brothers Quay
The Hand Jiri Trnka
A Yan Lenica
The Nose Alexeieff & Clair Parker
The Fly Vladimir Jutrisa & Aleksandar Mark
for more information
Phone: (312) 443-3733 or (312) 443-3737

FACETS Multimedia has a truly amazing catalog of hard to find films on video for sale and rent. They have an extensive collection on animation, both classic, contemporary and experimental.

FACETS Multimedia
1517 West Fullerton Avenue
Chicago, IL 60614
Phone (312) 281-9075

Call for Papers

ANIMATION JOURNAL is the only scholarly journal devoted to animation – with research representing the diversity of its production techniques and national origins. It is a refereed publication, edited by Maureen Furniss, Critical Studies Division, School of Cinema-Television, University of Southern California.

Deadlines for Animation Journal submissions are **January 15th** for the fall issues, and **July 1st** for the spring issue. Manuscripts should be double spaced, following the Chicago Style manual. Because the editor receives many papers that deal with American classical animated features, she encourages research that deals with other subjects. Experimental approaches, editorials, reviews, discussions of works-in-progress and other non-refereed submissions are also welcome. Of particular interest are graphic essays (draw panels with commentary) as well as historical documents.

For more information:
Maureen Furniss, Editor
AJ Press
2011 Kingsboro Circle
Tusin, CA 92680-6733
Phone/FAX: (714) 544-6255
E-mail: maureenf@aol.com

Mrs. Doubtfire and The Grinch to Appear at Stay Tooned Gallery

In the opening sequence of "Mrs. Doubtfire," Robin Williams does a voice over for a cartoon of Grunge The Cat and Pudgie The Bird. This was animated by 80 year old Academy Award Winning Chuck Jones. Stay Tooned Animation Galleries has announced that the original Chuck Jones signed hand-painted production cels from "Mrs. Doubtfire" will be on display in all 3 Stay Tooned Galleries (Barrington and Lake Forest, Illinois, and Edina, Minnesota) beginning February 1st. Included in the exhibits will be a large offering of Chuck Jones signed hand-painted production cels of the Grinch from the 1966 prime time holiday classic, "How the Grinch Stole Christmas."

Also planned for February 18th is the Cabin Fever Champagne Reception for an all new vintage "Art of Disney Show." Additional information on these exhibits can be obtained by calling Jim or Tracy Lentz at (708) 234-3231. Stay Tooned Galleries

Woodbridge Square
220 S. Cook St.
Barrington, IL 60010
(708) 382-2357

The Arcade
272 E. Deerpath
Lake Forest, I 60045
(708) 234-3231

50th and France
4944 France Ave. S.
Edina, MN 55410
(612) 927-8797

The program committee will meet on January 23 to discuss the coming year.

Planning is now underway for a **Russian Animation** program in late March at Columbia College. Flyers will be mailed when the plans are finalized.

The program committee is always open to ideas and suggestions for future programs, as well as volunteers to help with programs.

Please call Mary Haynes at 312-233-8788.

Build Illinois Filmmakers: Equipment and Facility Access Grant

Sponsor by the Community Film Workshop

Designed to encourage production of independent films by offering grants to be applied to rentals of CFW's production and post-production equipment. Maximum individual grants $5000. Applicants must currently be CFW members.

Deadline: January 31st, 1994

For information:
The Community Film Workshop
1130 S. Wabash, Suite 302
Chicago, IL 60605
Phone: (312) 427-1245

Regional Artists' Projects Grant Program

Funding for individual artists or collaborating artists whose projects challenge and extend cultural traditions and artistic expressions. New work in all media. Artists must reside in Illinois, Indiana, Michigan, Missouri or Ohio.

Workshops will be held across the region to assist artist in their applications. One will be held in Chicago at the Randolph Street Gallery on Wednesday, Feb. 2nd from 7-9 PM.

Awards: A total of $50,000 will be awarded in 1994.

Deadline: March 11th, 1994

For information:
Kapra Fleming
Randolph Street Gallery
756 N. Milwaukee Ave.
Chicago, IL 60622

New Visions, New Voices
Voyager Company sponsored competition seeking creative

works in any digital format for Macintosh and Windows personal computers. Independent panel of judges will evaluate works of fiction and non-fiction for adults and children. $5000 cash prize.

Deadline: February 1st, 1994

Contact:
New Visions, New Voices
The Voyager Company
578 Broadway, Suite 460
New York, NY 10027
Phone: (212) 431-5199

Planet Central Television

Seeking broadcast quality films, video and animation censored by US. TV as too controversial or political. Bonus consideration for submissions that are smart, funny, sexy and exhibit an irreverent attitude.
Dana Saunders, Director of Program Acquisitions
Planet Central Television
20178 Rockfort Way
Malibu, CA 90265

Great Lakes Regional Fellowship

Grants to independent, non-commercial video and film

artists in Illinois, Indiana, Michigan and Ohio. Call for entries will be mailed in February. Workshops will begin in March.

Deadline for applications: Friday, May 27th, 1994

For information contact:
Center for New Television
1440 N. Dayton St.
Chicago, IL 60622
Phone: (312) 951-6868 FAX: (312) 951-5717

Independent Film and Videomaker Program American Film Institute

IFVP offers grants of up to $20,000 for experienced film and video artists whose work shows exceptional promise and who have demonstrated a commitment to the art of the moving image.

Deadline: September 15th, 1994

Applications are available after July 1st. To be placed on the mailing list, write to:
Cathy Phoenix, Grant Coordinator
American Film Institute and Videomaker Program
2021 North Western Avenue
PO Box 27999
Los Angeles, CA 90027
Phone: (213) 856-7787

NEA Grants for Film/Video Production

Artists may apply as individuals or through organizations. Grants are generally for production of single film or video projects that exemplify use of the media as art forms. Matching grants for organizations from $20,000 to $75,000. Non-matching grants to individuals from $10,000 to $35,000.

Contact:
Media Arts Program
Room 720
National Endowment for the Arts
Nancy Hanks Center
1100 Pennsylvania Ave., N.W.
Washington, D.C. 20506-0001
Phone: 2012-682-5452

National Educational Media Market

The eighth annual National Media Market, a leading international market for non-theatrical and educational film, video and multi-media programs, is now accepting submissions. Films, videos and interactive media are eligible. Works in progress are welcome. The market will take place May 18-20, 1994 at the Oakland Convention Center in Oakland, California, as part of the National Film and Video Festival.

Deadline: April 8, 1994

Entry forms;
National Educational Media Market Director
655 Thirteenth Street
Oakland, CA 94612-1220

Information contact:
Kate Spohr, Media Market Director
Phone: (510) 465-6885 FAX (510) 465-2835

Toontown Rats seeks independently produced animated shorts for a new animation and cartoonists' forum. Contact:

Keith Knight
Artists' Television Access
992 Valencia St.
San Francisco, CA 94110
Phone: (415) 752-4037

Video Broadcast Center for New Television Feedback
seeks 3/4, VHS or Hi-8 video for cable access show. Project is a collaboration of CNTV and NAME. Contact:

Center for New Television
1440 N. Dayton
Chicago, IL 60622

Walt Disney Pictures Feature Animation is looking for experienced professionals for up coming theatrical animation productions: Pocahontas, The Hunchback of Notre Dame, Fantasia Continued. If you are available for relocation to California, Florida or Europe and are nor under contractual obligations, please contact the Disney Feature department.

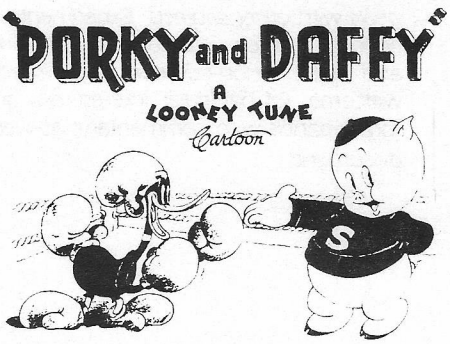
Call before submitting work for review: (818) 544-2130 (collect)

Send resume to:
Walt Disney Feature Animation
1326 Flower Street
Glendale, California 91221
FAX: (818) 544-2607

Catalog of Independent Film and Video

Featuring titles from the Picture Start Collection, new selections of films/videos by and about women, lesbians and gay men, multicultural issue, and outstanding experimental films and videos is available now from

The Distribution Project
Chicago Filmmakers
1543 W. Division
Chicago, IL 60657
Phone: (312) 384-5533



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Chicago, Il. 60622

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Jeffrey Glowa *layout & cover design*
Rob Urquhart *layout & cover design*
Brad Yurgil *layout & design*

Produced at the Electronic Media Lab of
Northern Illinois University School of Art
DeKalb, Illinois.

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FRAME BY FRAME

Spring/Summer, 1994

Central

Quarterly Publication

Frame By Frame is the
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l'Association Internationale
du Film d'Animation

General correspondance:
ASFIA Central
c/o Stay Tooned! Gallery
200 S. Cook Street
Barrington, IL 60010

Conference information:
ASIFA Midwest Conference
c/o Marla Schweppe
762 Elmwood Terrace
Rochester, New York 14620-3716

Membership information:
ASIFA Central Membership
c/o Marie Cenkner
1463 Glencoe Ave.
Highland Park, IL 60035

Quarterly submissions:
Frame By Frame
c/o Byron Grush
720 Prairie Ave.
Naperville, IL 60540

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Riffling without Rabbits: A Non-Roger Approach

by Terry Schoen

Her car is packed; her good-byes have been said; she should be rolling along Kentucky roads researching for the geography book she is writing. Instead, Molly's feet are still planted in bluegrass near her bird feeder . . and she's wrangling lip-to beak with a smart-alecky cardinal who calls himself Ricky Redbird.

Thus begins " Kentucky GeoQuest" , a live action with animation series consisting of four 30 minute programs now broadcasting statewide to 4th grade Kentuckians through the facilities of Kentucky Educational Television, the place where I riffle. As shown in my presentation at our second ASIFA retreat, I have introduced an animated character into a live action environment on film. But having a video character, i.e., Ricky Redbird, interact in a live action video environment called for a new bag of special effects tricks.

One of the many challenges of "Kentucky GeoQuest" was the shift into another animation gear—from a familiar speed of 24 frames per second for film, chink! chink!, to the less familiar speed of 30 frames per second for video. And , the use of live action demands that the character animation be as full as possible, otherwise the character loses credibility and—POOF!-- there goes the viewer's suspension of disbelief, completely invalidating the relationship between live and animated characters. Twos, or 12 drawings per second, has usually worked for me on film, but twos on video would mean 15 drawings per second, 20 percent more Rickys than other characters I've animated -- a significant difference for the sole character animator on this project. Fortunately, my first tests indicated that threes, or 10 drawings per second , worked satisfactorily for video in most cases.

Having equipment for and experience in sound breakdown at 24 frames per second, an adaptation to video's gallop needed consideration too. Scripted by Guy Mendes, Ricky's dialogue was voiced by actor Joe Gatton (with cameo support by Deryn Hatcher as Ricky's heartthrob, Claudia Cardinal) and recorded onto quarter-inch tape by Chuck Burgess. A copy of the recording was flapped to Allied Film and Video in Detroit where it was transferred to 16mm fullcoat at 30 frames per second. Migrating back to KET, dialogue on the fullcoat could then be read via the playback head of the Steenbeck film editor for the sound breakdown.

Once the final design for Ricky was chosen, I sculpted him into a full-sized model, freestanding at 9" from claw to cardinal headcrest, using modeling wire for strength and molding him with Polyform, a clay-like material which hardens by baking in conventional ovens at 325 F. On producer/director Janet Whitaker's live set, this figure was positioned and videotaped by videographer Esther Reed at the start of each locked-down camera shot; then it was withdrawn as the videotaping continued for the performance of Tambra Smith, the actress who played the role of geographer Molly. The Ricky model proved useful for establishing his position for Tambra's eye direction, for lighting Ricky's position by Don Dean and Prentice Walker, and for monitoring the depth of field needed for both Molly and Ricky. Even though Ricky would be realized later, these factors were still necessary to provide credibility to the animation when shooting live action.

For the next step in the process, we blew the dust off of our Aurora 125 computer graphics system, a virtual antique to the computer chic among us, but the only system that we could commit to a long-term project. A frame of each video shot of the positioned Ricky model was grabbed and stored onto computer graphics discs. A taped pegbar was secured along the inside bottom edge of the Aurora tablet, and a blank, punched 12-field sheet of animation bond was placed on the pegbar so that it covered the surface of the tablet. One of the stored video frames would be recalled and a one-pixel paint line was selected. Important

background elements, including the Ricky model, were carefully traced by the cursor into electronic lines on the canvas monitor. Simultaneously on the tablet, the hand-operated stylus pen imprinted lines from the carbon paper to the animation sheet. This carbon-traced sheet became, in effect, the background layout of the shot and the model tracing provided scale for drawing Ricky. Before leaving the Aurora 125 in the dust, the cursory tracing of the video frames were stored to disk for later retrieval.

After I animated a scene of Ricky in blue pencil on punched animation paper, he was inked by Frank Boyer and Tony Doolin using black fine line markers onto other punched animation paper. Then the pegbar with the carbon-traced background was placed under the copystand and "videoed-in" to the Aurora 125. In addition, the cursory-traced frame of this same shot was recalled. Both backgrounds were switched back and forth on the canvas monitor, while the carbon-traced background was jogged into position by the pegbar and by zooming with the copystand's video camera. Exact registration occurred when the carbon-traced background aligned with the cursory-traced background during the monitor switching. The pegbar was taped into position and the inked drawings of the shot were then digitized and colorized by Martha Chute, Cindy Asher, and Mark Comfort. Colorization also involved applying negative black for backgrounds on these frames. Once a few scenes were completed, each digitized/colorized drawing of Ricky would be recalled from the disks by an animation program for laydown on 1-inch video Tape for later compositing with the live action by video editor James Walker.

Hey folks, it really wasn't that simple! Here are the final tallies for the character animation of "Kentucky GeoQuest": 95 scenes were animated, over 5,200 drawings were inked, digitized, and colorized, and Ricky's screen time clocked-in at more than 9 minutes, 40 seconds. Since I'm probably running out of space in this newsletter, I invite your questions about this project and will answer them in a future issue. As for Ricky's future, he'll be flying the Kentucky airwaves to 4th grade classrooms for years to come I expect.

Japanese Animation (Part 1)

by Curtis H. Hoffmann

Curtis Hoffmann has been living in Tokyo for a while and has been kind enough to share his insights with us on the state of animation in Japan today. He describes what follows as an "outsider's point of view" since he has no direct connection to any of the animation studios there. With the advent of the ASIFA sponsored Hiroshima '94 Animation Festival taking place this year, we thought the article quite timely. It will be presented in parts because of space considerations (and to induce you to pay your dues to receive the next issues of Frame By Frame!)

About ten years ago, Japanese animation, A.K.A.: anime, entered its peak. More recently, anime has gone into a decline, and the commercial studios aren't receiving the same amount of financial backing as before. From the commercial side, as opposed to independent artists, there are several large studios including TOEI and Sunrise, and a whole bunch of little garage outfits that handle small jobs on a piecemeal scale. Most of the money spent on any given title is actually eaten up by the copyright holders and show producers. A smaller chunk filters down to the anime studio, and an even smaller amount makes its way to the average animator. Because of this, a number of the smaller studios have shut down and more animators are leaving to do graphic design work and character animation for computer games for the Nintendo and Sega systems, and the FM Towns and PC Engine personal computer ROM games markets.

In the past, most anime made for TV had been aimed at the boy's market: giant robots and action shows. The emphasis is now shifting. There is a growing number of magical girls shows such as Sailor Moon and Akazukin Cha-Cha, A.K.A. Red Riding Hood Cha, and series aimed at a much younger audience. Part of this shift is due to marketing pressures. The sponsor companies want to sell their products so they pretty much dictate the type of show that will make it on the air, as well as the duration of the series. This is most obvious with the boy's shows such as Mighto Gaine, which revolves around the toy action figures market to a much greater degree than GI Joe ever did. While there are a couple of very successful shows like Dragon Ball and Sailor Moon, most other series only last about 26 episodes before being replaced. Dragon Ball has been around since February, 1986, and is still going strong. It inspired weekly in a comic strip format in the most popular comic magazine, or "manga," called Shonen Jump, as well as being very popular on TV. It has also spawned 9 movies, with one more coming to the theaters this spring. Dragon Ball characters can also be found sponsoring products ranging from yogurt to eye drops to children's study desks, and various candies. There have been 5 games produced for Nintendo. On the other hand, Sailor Moon began only in March, 1992, and has reached nearly the same status level as Dragon Ball. The rest of the TV production is more or less ignorable.

Anime movies are still popular, though, and over 15 movies a year see theatrical release. The animation quality is nowhere near what one would expect from Disney or even Ralph Bashi, but facial detail and shading is better, and the range of stories is much more impressive. Ghost stories, action adventure, magical girls, retellings of Greek legends and slice-of-life family comedies abound.

In Japan, there is a very strong market for anime made directly for the video tape rental market. While the number of good TV series has declined, the gap has been filled by the increase in Original Animation Video, or OAV. The animation quality is vastly superior to that appearing on TV, and often rivals that in the movies. Further, there are more new titles coming out each month and the variety of stories and genres are staggering. To add to the fire, many of the older TV series are being released on video tape and laser disc, such as Yamato, Haxsion Daimaoh, Devilman, Yokoso Yoko, and Gatchaman.

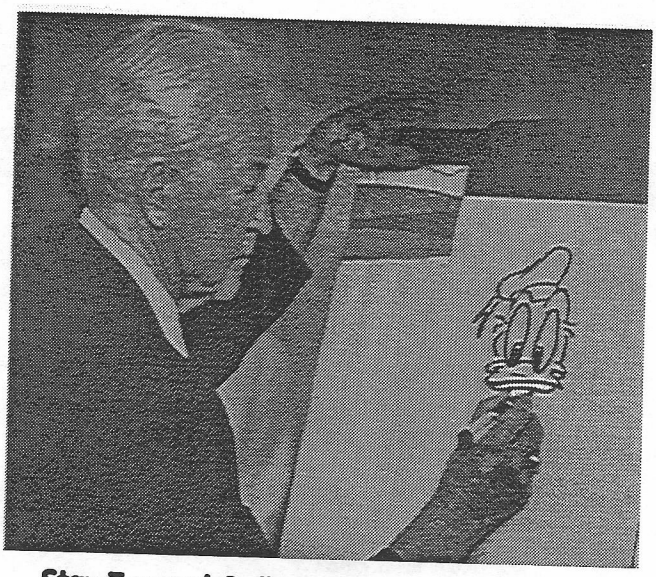
The only drawback to OAVs is the price-to-play time ratio. Previously, rental movies would last about 92 minutes. For 300 yen, or about $2.50, US More recently, the OAVs have dropped down to 30 minutes, but are rented out at the same 300 yen a piece.

On the surface, most anime is made for the commercial market: 20 minute TV shows, 30 minute OAVs, or 90 minute movies. So, where are the 5 minute shorts that western audiences have grown up with in the form of Loony Toons and Tom and Jerry Cartoons? Well, this form of storytelling hasn't caught on all that well. There are occasional filler shorts -- 2 to 3 minute songs animated with characters aimed at young children, or 5 minute sit-com pieces that are badly animated and feature ignorable character designs. This filler material is used primarily on the NHK Educational channel.

to be continued.....

5

40 Year Legendary Disney Animator Bill Justice to Commemorate Donald Duck's 60th Birthday



Stay Tooned Gallery anounces a rare mid-west appearance by **Mr. Bill Justice**, the animator behind Wald Disney's Donald Duck and Chip and Dale. To celebrate Donald Duck's 60th birthday, Mr. Justice will speak on Saturday, June 11th, 1994 at 6 PM - 9 PM at the Stay Tooned Gallery located at "The Arcade", 272 E. Deerpath, Lake Forest, Illinois. Part of the Gallery's 5th Annual Animation Lecture Series, admission is free. Invitations or information is available by calling 708 382-2357.

Mr. Justice will talk about his 40+ years of work at Disney and his work on over 57 theatrical shorts and 19 features. The lecture will include rare video clips, an audience question and answer session and some actual drawing by the man behind Donald Duck's and Chip and Dale's most memorable moments. He will also talk about his memorable scene of Bambi slipping on the ice with Thumper, the toys coming out of Mary Poppin's toy box, his work on Fantasia, as well as his work on the creation of Disneyland, Disney World and Tokyo Disneyland.

For more information, call Tracy or Jim Lentz at 708 234-3231.

FOURTH ANNUAL SOCIETY FOR ANIMATION STUDIES STUDENT ESSAY CONTEST

SAS announces the competition for its Fourth Annual Student Essay Contest to recognize outstanding student scholarship. Two cash awards totaling $1000 will be made -- First Prize of $600 and Second Prize of $400. Prize money is made possible by a grant from the Motion Picture Screen Cartoonist, IATSE Local 839, in Hollywood, California.

DEADLINE: Postmark date of July 1, 1994

Candidates must be enrolled as undergraduate or graduate students, and be members of SAS at the time of submission (Student membership in the Society is $20). Criteria for judging will include clarity and strength of argumentation, quality and originality of scholarship and research, and contribution to the understanding of the field of animation. Entries must be in English or be accompanied by an English translation. Submissions must be double-spaced, typewritten and should not exceed 5,000 words. Please submit three copies. No entries returned without SASE.

Entries should be sent to:
Student Essay Contest, Society for Animation Studies
Attn: Richard Leskosky
2117 Foreign Languages Building
University of Illinois
707 South Mathews Avenue
Urbana, IL 61801 USA
Tel: (217) 244-2704 Fax: (217) 244-2223

Have you got an **E-Mail** address? We suspect that many **ASIFA CENTRAL** members do have electronic mail in some form or another, through services like CompuServe, America Online, Delphi, Genie, Portal, Prodigy, The Well, or Internet accounts. We would like to make a directory of our members, and perhaps begin to correspond about how the "Electronic Super-highway" might be used. It would be fairly simple, for instance, to **provide FRAME BY FRAME** as an "on-line" publication. We could set up a reflecting mailing list or a NeWs group. Recently, *Society for Animation Studies* announced it is considering similar electronic activities. This might be an opportunity to share ideas and announcements with other animators across the "net." Drop me a note at: byron@art.niu.edu if you're interested in forming ASIFA ON LINE! --- Byron Grush.

CALL FOR PAPERS

Society for Animation Studies Conference
San Francisco State University
October 6 - 9, 1994

The Sixth annual SAS Conference, hosted by the Cinema Department at San Francisco State University, will intersperse paper presentations with filmmaker panels, teaching workshops and rare film screenings.

Papers are being sought on authorship studies, genre redefinition, animation theory, myth narratives and their source cultures, voices of feminism and cultural diversity, the role of international organizations, pop culture from an international point of view, sound design in modern animation, and close analysis of selected films as well as fresh perspectives on traditional topics.

Submit a 250-500 word abstract. Papers published prior to conference not accepted. Student essay contest submissions are eligible.

Deadline: July 1, 1994. Later proposals will be considered, but will be ineligible for financial aid is coming from the US. The selection committee will review al proposals and respond by July 15, 1994. Completed papers must be submitted by August 31, 1994.

Send Abstract to:
Martin McNamara, SAS Conference Chair
Tel/Fax: 1-414-337-7060
or Patricia Amlin, Animation Coordinator
Tel: 1-510-548-5560

Cinema Department, San Francisco State University
Tel: 1-415-338-1629
1600 Holloway Avenue
San Francisco, CA 94132

Third ASIFA Midwest Animator's Conference

Friday April 21st through Sunday April 23rd 1995 at the Starved Rock Lodge in Starved Rock State Park, Utica, Illinois

The last two Animator's Conferences were such a hit that we decided to do it again! We're announcing the conference early this time so it's easier to make plans. Come get to know other midwest ASIFA animators and their work.

We'll have a variety of activities organized for the weekend.

For those of you who haven't attended a conference yet, Stared Rock provides lots of opportunity for relaxation. There's an indoor pool, whirlpool and saunas. The state park is located in a beautiful natural area near the Fox River waterway. You can watch barge traffic go through the locks or hike along a variety of trails.

If you have questions or need further information contact Marla Schweppe at 716-271-1121 or Marie Cenkner at 708-432-7834.

Rooms should be reserved through the retreat, not through the lodge. Rooms are available for Friday and Saturday night. [The lodge will not allow a room to be reserved for Saturday night only]. Please specify whether you would like a single room (approx. $130 for two nights) or would like to share with another person (approx. $65 each for two nights). Prices vary and are subject to change by the Lodge. Since there are a limited number of rooms available in the lodge, these rooms will be assigned on a first come first serve basis. If there are more people than rooms, other accommodations are available nearby. Room fees are payable upon arrival directly to the lodge.

The conference fee is $40.00.
Mail registrations to:

Marla Schweppe
ASIFA Midwest Animator's Conference
762 Elmwood Terrace
Rochester, New York 14620-3716

Make checks payable to ASIFA Central. Include your name, address, phone, fax number, E-mail address and your room information. We have room with one King size bed and with two double beds. State your preference and who you will share with, if anyone.

LETTERS

For an upcoming paper in the Animation Journal, I am attempting to create a more complete listing of collaborative animated films that use three or more animators as contributors to a group project. Do you know of any films, US or otherwise, that could be added to this list?

Skip Battaglia	Animated Star Bangled Banner
Priestly, Gratz	Candyjam
Mary Newland	Anijam
	Kom Kommer
David Erlich	Academy Leader Variations
	Animated Self Portraits
Steven Johnson	Amnesty International Declaration of Human Rights
Paul de Nooijer	A Palace

Any Assistance you could offer would be much appreciated. Thank you for your time.
Sincerely,
Karl Staven
P.O. Box 4104
Ithaca, NY 14852

.....and.....

According to **Linda Simensky**, president of ASIFA EAST, in a recent article in ANYMATOR, a new group called **Women In Animation** (WIA) was formed this year by Rita Street, editor/publisher of Animation Magazine. With a few other women from the industry as a sort of companion group to ASIFA Hollywood, Rita formed the group to be a professional, non-profit organization which will foster the dignity, concerns, and positions of women who are involved in all aspects of the art of animation. Their goals are two-fold: to look out for women's issues in animation, and to foster animation as an art form. There are already 300 names on the mailing list, and meetings generally attract an attendance of 100 to 150. Linda Simensky is talking to women in her area in order to form a WIA chapter in New York. The Los Angeles chapter is working on becoming a national group with chapters in other cities, so the movement is underway. How about a Mid-west WIA? Linda's number is 212 258-7727.

OTTAWA 94
International Animation Festival
September 28th to October 2

The Ottawa 94 International Animation Festival, taking place from September 28th to October 2nd, 1994 at Canada's prestigious National Arts Center, promises to deliver even more of the best. All the events that the Festival has become known for will be returning -- the competition; the retrospectives, tributes, and special screenings; the traditional animator's picnic; the workshops; Chez-Ani, the animators' rendezvous and informal screening room; and of course, the parties.

Ottawa 94 invites all filmmakers, production companies, students, critics, and interested parties to take part. The deadline for entries is July 15th, 1994.

The festival is currently developing its retrospective and workshop programs. If you have any ideas for programs that you would like to see presented at Ottawa 94, please contact us.

MENDRISIO CARTOON '94
1st International Animation Festival in Switzerland

Mendrisio Cartoon '94 will take place November 24 - 27, 1994 in Mendrisio, a town in South Switzerland.

Interested directors and animators should contact the festival at
fax. +91 / 46 53 64

Luca Morandini, Director
Mendisio '94
1st International Animation Festival in Switzerland
Via Vincenzo Vela 21
CH 6850 Mendrisio

Sidney Film Festival
June 10-25
405 Glebe Point Road, P.O.B. 25
Glebe NSW 2037, Australia
Tel: +6126603844
Fax: +6126928793

5th International Animation Festival, Hiroshima '94
August 25-29
Hiroshima Festival Office
4-17 Kako-Machi
Naka-Ku, Hiroshima 730, Japan
Tel: 81-82-245-0245
Fax: 81-82-245-0246
Cable: HIROANIMA
Telex: 653765 HIRANI J

11th Annual Chicago International Children's Festival
October 7-16
Entries before June 15th, 1994
Facets Multimedia
1517 West Fullerton Avenue
Chicago, IL 60614
Tel: 312-281-9075
Fax: 312-929-5437
Telex: 20-6701

43rd International Film Festival Mannheim-Heidelberg
October 15-22
Entries before August 8, 1994
Collini Center
Galerie, D-68161 Mannheim, Germany
Tel: 49(0)621-102943
Fax: 49(0)621
Telex: 463423

39th International Film Festival, Valladolid, Spain
October 21-29
Entries before July 31, 1994
Angustias
1.2a Planta apartado de correos 646
47003 Valladolid, Spain
Tel: 305 700-77-88 305 899, 302044
Fax: 309835
Telex: 26304 FONCABE

CINANIMA '94, Espinho
November 8-13
Entries before August 15, 1994
CINANIMA
Apart. 43
4501 Espinho
Codex, Portugal
Tel: (02) 724611
Fax: (02) 726015

5th New England Children's Film and Video Festival
November 11-20
Entries before June 15, 1994
Cheryl Hirshman, Exec Director
Center for Children's Media
28 Woods Road
Medford, Massachusetts, 02155
Tel: 617-391-4260
Fax: 617-730-8393

37th International Leipzig Festival of Documentary and Animated Films
November 15-20
Entries before Sept. 5, 1994
Dokfestival Leipzig
P.O.B. 940,
04900 Leipzig, Germany
Tel: (3 41) 294660

Holland Animation Film Festival, Utrecht
November, 1994
contact Gerban Schermer
Hoogt 4
3512 GW Utrecht, The Netherlands
Tel: +31(30)312216
Fax: +31(30)312940

Sinking Creek Film/Video Festival
November 8-13
Sinking Creek, Meryl Truett, Executive Director
402 Sarratt
Vanderbilt University
Nashville, TN 37240
Tel: 615-322-2471
Fax: 615-343-8081

The 1994 SIGGRAPH ART and DESIGN SHOW

by Deanna Morse
Chair, Art and Design Show, SIGGRAPH

Almost one hundred works are included in the Art and Design of SIGGRAPH, to be shown at the annual conference at end of July in Orlando. The show includes 53 hanging pieces, 3 sculptures, 9 installations, 5 essays (including an interactive essay) and 22 computer assisted animations.

The SIGGRAPH '94 Art and Design Show continues the tradition of showcasing a survey of the best recent works in art, design, and animation. The show is broad-based and media inclusive. We considered entries in fine arts, design, interactive installations, art-based or multimedia essays and animation. The '94 show also includes site specific works, shown outside of a gallery setting. We also produced an Art and Design Show video, with comments from the jurors designed to place the work in a context.

We see some themes in the works this year. Several of the pieces represent a search for cultural roots. Some reflect the experience of being a tourist. Several look at family and memories. There were works that interspersed reality and fantasy elements. Some are obviously playful. There were a few with overt political statements. Many of the pieces considered the human form, and several were self-portraits. The animation included a number of collage pieces, and stories or story fragments.

As with all art, this show challenges our perspectives, stretches the limits of the expected, embraces change, and considers the meaning of visual language, codes and symbols. Unlike many art shows, all of these artists are working with "tools" that were invented during their lifetimes, providing comment on the present.

The primary criterion for acceptance, as stated in our call for participation, was aesthetic. As you might expect, the work was evaluated with "traditional fine arts" criteria, including use of compositional elements, color, line, form and tone. In addition, the jurors considered the aesthetic intention of each, judging the artworks on what we felt the artist was trying to achieve. We selected works that approached artistic design and creation in original ways. We looked for work that would challenge our perspectives. We included art that was visually exciting or had a strong emotional content. We asked for works that could not have been created without the wide variety of computer tools that artists use today. As computer generated works, the art bears the mark of the media that assisted with its creation. Some works are graphic displays of mathematical concepts. In these, the computer has determined a distinctive appearance, a syntax, that makes the work easily recognizable as computer art. In other works, where the artist has used the tools for more traditional artistic intention, these marks are less obvious. In many of the interactive works the computer serves another function. By redefining the relationship of the viewer and artwork, the computer serves as a medium as well as a tool.

Within SIGGRAPH, the Art and Design Show is one of the few places individual voices are expressed through technology. Much of computer graphics work is collaborative, and here is one opportunity to consider the statement by a single artist. Unlike most of the conference, this art work is not intended to be in the service of commercialism. The Art and Design Show is one of the few places at the conference where the computer is used to offer comment on the role of technology in society today.

We hope that you get a chance to attend the conference and see the art and design show. SIGGRAPH runs July 24-29, 1994 at the Orange County Convention Center, Orlando, Florida. For more information, contact:

SIGGRAPH '94
Smith Bucklin and Associates
401 N. Michigan Avenue
Chicago, IL 60611
Tel 312-644-6610

The Art of Animation is a new international magazine published twice a year in English. Its editor, Jo Jurgens, used to publish a Norwegian version called **Fantasia**. Subscription price is 150 Norwegian KR.
Veimester Kroghs Gt 24
N-7015 Trondheim, Norway

Zabreb has not been touched by war for the last two years and is reported to be safe for tourists. The Croatians are proud of the Zabreb Animation Festival and of their newly won independence. All participants will find a warm and friendly reception. ASIFA is urging all its members to support the festival. A lifetime achievement award will be given to **Dusan Vukotic** for his exceptional contribution to the international development of the art of animation.

The University of Iowa Video Center and the University Hospital Schools have won a bronze "Telly" Award for their video production "Everyone Is Communicating." Iowa City artist/cartoonist and ASIFA Central member **Dewy McGuire** developed and designed the animation for the program. McGuire designed over twenty different characters, along with the hundreds of drawings needed for animation in less than a six week period for the ten minute program.

Faith Hubley has been invited by the **Hiroshima '94 Animation Festival** to serve as its first female Honorary President. She has been making her own films at the rate of one a year, casting messages for peace full of love throughout the world. The festival also announced several of its upcoming programs. These include **Asian Animation**, with films from Vietnam, Singapore, Indonesia, the Philippines and other Asian countries which have not yet been screened outside those countries, and the **Fantastic World of Aardman Animations**, which produces claymation and will offer screenings, an exhibition of models and a seminar by Peter Lord. There will also be programs for children, **a National Film Board of Canada** program and a program on Computer Animation.

In Memorium: Walter Lantz
Animation legend, Walter Lantz passed away on March 22nd, 1994, a few weeks shy of his 95th birthday.

Disney animators with mischief on their minds inserted X-rated scenes into laser disc versions of **"Who Framed Roger Rabbit?"** Thousands of discs already sold contain full frontal nude views of the shapely cartoon character Jessica Rabbit, along with an X-rated sexual encounter and graffiti offering Disney boss Michael Eisner's home phone number as that of a brothel run by Allyson Wonderland. At 24 frames per second, the action is too fast for the eye to pick up the subliminal inserts, but laser disc technology lets the viewers watch one frame at a time. The most revealing scene comes when Jessica is riding through Toon Town with actor Bob Hoskins. Their taxi crashes and they tumble out. As Jessica tumbles, her skin-tight red dress rides up. At normal speed she appears to be wearing underwear, but slowed down, three frames show her wearing nothing.

Expanded Entertainment has released a tape called *The World's Greatest Animation*, containing eleven Oscar winners plus a few other films that were nominated. 1-800-996-TOON for information.

Picture Start new releases include *Greentoons* and *Madre Tierra*. Greentoons, billed as "environmentally aware animation", includes Whale Songs, by ASIFA Central member **Mary Beams**, as well as 13 other aware-winning films from North America. Madre Tierra (Mother Earth), which won the series award in last year's **Chicago International Children's Film Festival**, is a nine-part series of animated films made under the direction of two Danish animators and one Uruguayan by a large group of South American artists. Picture Start has had two new video releases picked up by the national video retailer, Blockbuster Video, including their 5th Annual "Best of the Fests". Picture Start distributes its "Kid Start" and other series on video tape from 1727 W. Catalpa Ave. Chicago, Illinois, 60640. Call 1-800-528-TAPE (8273) for details.

Strata Animation Contest: (StrataVision 3D Animation program for Mac/PC) Judging based upon effectiveness in regards to design of modeling, rendering, and special effects of the animation. Cash and Strata product prizes. Strata Inc. c/o Nikki Shields, 2 West St. George Blvd., Suite 2100, St. George, UT 84770

THE 90's CHANNEL is a full time (24 hours a day) cable channel that reaches more than half a million cable subscribers in Los Angeles, Baltimore, Denver, Detroit, Scottsdale (AZ), Vernon (CT) and Alameda (CA). It features work from independent video and filmmakers throughout the U.S. For more information, contact THE 90's CHANNEL, 2010 14th. St., #209, Boulder, CO 80302, Tel: 303 442-8445

Autodesk (Animator Pro, 3D Studio, AutoCad programs for DOS) will be producing a demo reel for **SIGGRAPH '94** in Orlando. They are looking for submissions for this reel. Autodesk also is conducting the Second Annual Autodesk University Image and Animation Contest with 23 categories of between $1000 and $10,000 in prizes. Entry deadline for the Image and Animation Contest is August 1, 1994, with winners to be announced in October, 1994. For information: Autodesk, Inc., 2320 Marinship Way, Sausalito, CA 94965, Tel: 415 332-2344.

Duane Boldt of Chicago is seeking information on Sid and Marty Krofft and their Saturday morning TV shows from the 60's and 70's. These include Bigfoot and Wildboy, The Bugaboos, H. R. Pufnstuf and Sigmund the Sea Monster. Send any information you might have to Duane Boldt, 2415 W. Winnemac, Chicago, IL 60625

WTTW Channel 11's **"Image Union"** is broadcasting independently produced film and video work Saturdays at 10 P.M. with a rebroadcast Thursday at approximately 1:30 A.M. For a schedule or information about submissions, contact Tom Olson at 312 509-5429 or WTTW Channel 11, 5400 N. St. Louis Ave., Chicago, IL 60625, Tel: 312 583-5000

Canyon Cinema, operating as a non-profit cooperative distribution center for independent filmmakers, regularly publishes catalogs of work for rental or sale. For more information, contact Canyon Cinema, 2325 Third Street, Suite 338, San Francisco, CA 94107, Tel: 415 626-2255.

Al Colin and **Rich Moskal**, both who used to work for the Illinois Film Office, recently bought the Chicago Filmletter from founder Alyce Barry. For more information about this valuable resource, contact Chicago Filmletter, 1532 N. Milwaukee Ave., Suite 202, Chicago, IL 60622, Tel: 312 235-FILM (3456)

Canadian Broadcasting Corporation (CBC) Manitoba is calling for submissions for **"Open Wide"**, a weekly half-hour television series that profiles the best of alternative, underground, and independent cinema from Canada, the U.S. and the world. For more information, contact Gavin Rich, "Open Wide", CBC Manitoba, 541 Portage Ave., Winnipeg, Manitoba, R3B 2G1, Tel: 204 788-3111.

Individuals interested in being listed in the **Illinois Production Guide**, the annual directory of film, television and video personnel in Illinois, contact the State of Illinois Film Office, Illinois Department of Commerce and Community Affairs, James R. Thompson Center, 100 W. Randolph, Suite 3-400, Chicago, IL 60601, Tel: 312 814-3600

Mellow Manor Productions, the producers of **Spike and Mike's** Festival of Animation, are interested in seeing and hearing about new films, projects and ideas for inclusion in their many festival and distribution compilations, including the **"Sick and Twisted"** and **"Regular"** programs. They also seek interested parties to develop a computer animated "Intermission" piece or an "End Show" segment. Mellow Manor pays for ink, paint, camera work in 35mm, 16 to 35mm blowups and lab costs. For information contact Michael Eastwood, Production Coordinator, Spike and mike's Festival of Animation, 7488 La Jolla, CA 92037, Tel: 619 459-5707, Fax: 619 459-8722.

Animation Magazine is seeking animation writers and other submissions for possible inclusion in future publications. Submit writing samples to: Rita Street, Animation Magazine, 5889 Kanan Road, Suite 317, Agoura Hills, CA 91301 or call 800 996-TOON.

ASIFA is the French acronym for "Association Internationale du Film D' Animation", an organization formed in France by a group of professional animators and chartered by UNESCO in 1960 to encourage the art of animation and further international understanding and goodwill through the medium of the animated film. Today, there are nearly thirty chapters around the world.

An Inexpensive Pencil Test System

by David Thrasher

What I've put together is a used Amiga 500 computer with an accelerator (40 MHz, 68EC030 CPU, 4 meg of 32 bit memory) and a Vidi Amiga 12 digitizer to capture images from a color video camera. For software, I've had Disney Animation Studio and Deluxe Paint IV. What I've found out is that this set-up is perfectly adequate for pencil tests but lacks suitable quality for finished work.

The Disney Animation Studio package is not well suited for my purpose of doing pencil tests but is very good for learning animation techniques. It includes several animation files demonstrating basic animation techniques (squash and stretch, two legged walk, etc.) and the program is written to be very similar to a traditional animation studio setup. You do a pencil test, you use an exposure sheet to adjust timing, and you use Ink and Paint to composite your animation over a background and color it. This program is also available on the IBM platform, in case you are interested.

Deluxe Paint IV turned out to be a little better suited to my purpose of a pencil test. After you've loaded your animation it is very easy to duplicate or delete frames to make your timing work and there is an adjustment for the frame rate so you could adjust it to reflect your final use (12 fps if you are shooting on straight twos, 24 fps if you are shooting on ones or if you want the number of frames to accurately reflect your shooting strategy, or 30 fps for video). A further advantage of Deluxe Paint is its variety of painting tools.

The Vidi Amiga 12 digitizer (which plugs into the parallel port) doesn't give very clean images but, of course, it isn't a high end product either. The camera being used and the lighting could be the contributing factors too.

For output to tape I can either use the monochrome output directly from the computer or use the Amiga 520 video adapter that I bought for color output. For most pencil tests color is probably optional. All output is real-time with this system and requires no single frame recorders because of the resolutions and number of colors that I'm using. What I've described is something that would fit into a shoestring budget (or in my case, a "frayed thread" budget).

Here is a cost breakdown of what I spent for comparison purposes:

Used Amiga 500 Computer: $300
Used Amiga 1084 Monitor: $100
(typically $230-250)
GVP A530 Turbo expansion: $499
One 4 meg 32 bit wide SIMM: $200
(expansion can take 8 megs)
Vidi Amiga 12 digitizer & software: $139
Disney Animation Studio: $42
DeLuxe Paint IV: $99
Amiga 520 video adapter: $35

The video adapter and the Disney software are really optional if this set up is just used for pencil tests. I'm sure it is possible to do something similar with a Macintosh or a PC but it will be more costly. The software will cost more and special, more expensive, adaptive hardware is required since these systems do not put out NTSC video.

There is a new paint program for the Amiga on the low end of the price scale that might be worth looking into called Brilliance. I don't know too much about it yet so I really can't comment on its animation suitability.

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Motion Control and Other Adventures

by Roger Holden

Greetings from Lawrence, Kansas, in the "Land of Oz." Lawrence is home to Mad Magazine artist Paul Coker, who created the characters for the classic Rankin-Bass production, "Frosty the Snowman." Lawrence is also home to world famous author, William S. Burroughs. The "Reading Rainbow" feature books are filmed here. Lawrence is host to a tremendous music scene. Lawrence is only 20 miles away from the central headquarters of NewTek, the Video Toaster people. They reside in Topeka, Kansas. I am Roger Holden, and I operate an animation and audiovisual research facility called 21st Century Sound & Vision. By the way, I am running for election to the board of ASIFA Central.

I attended this year's retreat at Starved Rock, and let me tell you that this was a special excursion not to be missed. I hope that all of you seriously consider attending next year's retreat. Networking was awesome, animated presentations were stunning, and the beautiful scenic surroundings were inspirational. I took some 3-D lenticular pictures of the scenery. I will make reprints available at cost to ASIFA Central members.

At the retreat, I presented a synopsis of my past and present work. In 1981, I designed a motion control system that allowed dozens of feature "Reading Rainbow" books to be filmed in Lawrence. My system was used up to and through the 1987 season. Currently, the "Reading Rainbow" books are still being filmed in Lawrence by animators Oscar and Janet Rojas at the Dolezal Animation Studio. "Reading Rainbow" won the 1993 Emmy for Best Children's Series.

The 1981 system previously mentioned was designed around an Atari 800 computer and 4 Superior Electric stepping motors. Communication from the computer to the motors occurred through a printer port with parallel output. I wrote the software in assembly language and Basic. The system achieved super smooth pans, zooms, or combinations to an accuracy of 1/2000 th of an inch. For "Reading Rainbow" artists would cut out pictures from children's books or use the original artwork. They would then prepare those pictures for the camera by painting over printed words and by hiding book seams. Occasionally, cels were created to produce animated effects such as a lightning bolt, eye blink or volcanic fire. Camera moves were designed by drawing them on translucent tissue paper overlapping the artwork. These tissue drawings were used as guides for finding the starting and ending positions for the animation computer. The motion control system was then programmed to execute the shot with a variety of accelerate and decelerate options for each of the 4 axes of motion. This allowed for smooth curved pan effects. This technique was beautifully effective on Paul Goble's book, The Gift of the Sacred Dog. This book told the traditional Native American story of the gift from the Great Spirit of the horse to the people. The colorful artwork of the book is brought to life through smooth camera moves, curved pans, music, and narration by Michael Ansara. Keep an eye out for this "Reading Rainbow" episode which shown repeatedly.

In 1984-5 I designed my next motion control system for Tec Films, Dallas' oldest surviving film studio. In 1987 I opened Magic Visions studio in Lawrence and designed a third motion control Oxberry animation camera system. Over the last 7 years we have produced a music video tribute to William S. Burroughs (which aired in Canada and, in part, on MTV's 1990 "Buzz" series), won international awards for an illustrated music video tribute to Dr. Martin Luther King, Jr., and won the Film Advisory Board's Award of Excellence for our picture animated story which presents issues of fair housing to children in a manner that they can comprehend. We have also received a grant to develop and explore innovative uses of tactile sensations and sound to communicate imagery to visually impaired or blind people.

In 1994, we incorporated 21st Century Sound & Vision. We have exclusive rights to a no glasses 3-D film and video process developed at the University of South Carolina. This technique can be seen on ordinary TVs and videotapes without the use of special screens or glasses.

I would greatly appreciate your vote for Board member.

motion

Membership Form

YES!

- ☐ General $22.00
- ☐ International $42.00
- ☐ Corporate Sponsor $250.00
- ☐ Student $12.00
- ☐ New
- ☐ Renewal

Name _____

Street Address _____

City, State, Zip _____

Voice Phone _____

Fax _____

E-Mail _____

Here's my money!

All memberships and donations are TAX DEDUCTIBLE to the full extent of the law.

ASIFA Central is a not-for-profit corporation chartered in the State of Illinois.

Mail this form (and your money) to:

ASIFA CENTRAL MEMBERSHIP
c/o Marie Cenkner
1463 Glencoe Ave.
Highland Park, IL 60035

DO IT!

ELECTION FOR THE BOARD OF DIRECTORS OF ASIFA CENTRAL

This is your mail-in ballot for the election of the Board of Directors of ASIFA Central. Please read the instructions carefully.

The names listed below have indicated interest in serving a members of the Board of Directors of ASIFA Central. These names are being presented as a slate. You only need mark the area on the ballot marked YES to vote for ALL of these individuals. If you do not wish to vote for these individuals, please mark NO. This is not a popularity contest or competitive election. Any ballot not returned will be counted as an abstention. Please mark, sign and return your ballot to:

ASIFA Central
c/o Stay Toonied Gallery
220 S. Cook Rd.
Barrington, IL 60010

by no later than **August 1, 1994**.

Candidates for the Board of Directors **Official Ballot**

Byron Grush*
Mary Lou Haynes
David Herrold
Roger Holden
Leonard Kohl*
Bill Naras*
Steve Sofflet
Terry Schoen

* Indicates currently serving Board member

____ **YES**, I support the above candidates for membership as the Board of Directors of ASIFA Central.

____ **NO**, I do not support the above candidates for membership as the Board of Directors of ASIFA Central.

_____
Signature

_____
Date

ASFA CENTRAL
frame by frame

c/o Stay Tooned! Gallery
200 S. Cook Street
Barrington, IL 60010

we have moved!
our new mailing address
is care of Stay Tooned Gallery
200 S. Cook Street
in Barrington, Illinois
special thanks to
Tracy and Jim Lentz
for giving us a new home!

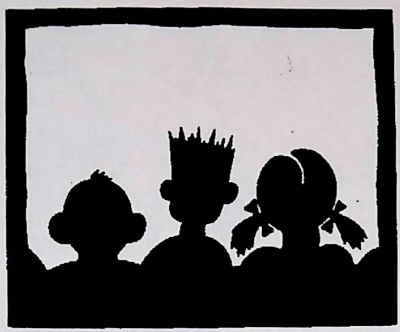
This may be your last issue! Check the mailing label for your renewal date!

FRAME BY FRAME ANIMATION QUARTERLY

FALL 1994

ASIFA CENTRAL

TheChicago International Children's Film Festival



OCT 7TH TO OCT 16th AT FACETS MULTI-MEDIA

Animation Featured at the Children's Film Festival

The 11th Annual Chicago International Children's Film Festival is organized by Facets Multimedia, Inc., a not-for-profit film and theater organization. The Festival continues Facets' nineteen-year commitment to providing the best in Children's entertainment to Chicago-area audiences. The Festival awards international recognition to those films and videos for children which attain the highest artistic achievements. At the end of each screening, children are given ballots on which to rate the films. Ballots are counted at the end of the Festival and the film chosen by the children is awarded "Most Popular Film of the Festival."

Opening night will be held on Friday, October 7th, at 7:30 PM at the Chicago Cultural Center, Washington Street at Michigan Avenue in downtown Chicago. All other performances through October 15th. will be held at Facets Multimedia, 1517 W. Fullerton Avenue, in Chicago. Best of the Fest will be held at the Harold Washington Public Library, 400 S. State Street, in Chicago, at 4 PM, Sunday, October 16th. Besides the awards presentations and screenings of the winning films, the Best of the Fest will feature the world premiere of Dream Screen, an animated film produced in a special workshop by students of the Sojourner Truth School, and a tribute tot he last 25 years of Sesame Street. The number to call for information is 312 281-9075.

Animation is sprinkled throughout the festival, but it is featured in specific programs: Animation Celebration, Monday, October 10th at 10:00 AM and noon Films from Iran on Thursday, October 13th at 11:30 AM, Animation Celebration– Seven Countries in 77 Minutes! on Friday, October 14th at 10:00 AM, and Animation for Kids on Saturday, October 15th at 10:00 AM.

(c) Aardman Animation

ASIFA International Report
by David Ehrlich

I've just returned from Hiroshima and wanted to give you an ASIFA update. Michel Ocelot and I produced an ASIFA CALENDAR for 1995 with the generous artistic contributions of 12 of our members (Bruno Bozzetto, Frederic Back, Paul Driessen et al.). If you are an international member, you should be receiving your copy within the month. If any of our local members wish to purchase them, you should send me a check (made out to me) for $10/copy, which includes postage. Mail to: David Ehrlich, RR1, Box 50, Randolph, VT 05060. Michel and I plan to make this an annual benefit of international membership. Our 1996 calendar will feature the works of 12 of our women animators.

The HIROSHIMA ANIMATION FESTIVAL was an exceptionally well-organized event. There were a number of fine screenings of Asian animation, as well as a retrospective of Faith Hubley's works. The selection committee had to choose 60 films for competition out of a total of 800 films submitted, so you can imagine the high quality of the competition shows. Frederic Back garnered another Grand Prix for *The Mighty River* while the British animators again dominated with the Hiroshima Prize (Mark Baker's *The Village*), the Debut Prize (An Vrombaut's *Little Wolf*), First Prizes in Category A (Caroline Cruikshank's *Scratch*), Category E (Joanna Quinn's *Britannia*), Category F (Barry Purves's *Screenplay*), Category G (Nick Park's *Wrong Trousers*) and one of the Jury Prizes (Darren Walsh's *Oozat*).The two American prizes were won by Steve Dovas for his *MTV I.D.* and Mario Kamberg for his computer animation, *Seafari*.

The ASIFA General Assembly and elections were well attended, especially considering the great distance many had to travel At its first meeting, the new board elected its officers. Michel Ocelot (France) is our new president. Bordo Dovnikovic (Croatia) is our new secretary general. Normand Roger and Huquette Parent (Canada) will jointly handle the treasury, and the vice presidents are Renzo Kinoshita (Japan), Jerzy Kucia (Poland), Eduard Nazarov (Russia), and myself. Because Bordo will be touring the east coast of the U.S. and Canada this fall, Gunnar Strom will continue as secretary general until January.

JAPANESE ANIMATION
(part 2)

by Curtis H. Hoffmann

The most popular movies are, of course, the Disney releases dubbed into Japanese. And, there is usually at least one American TV series on the air, also dubbed. In the past, Batman: the Animated Series, Teenage Mutant Ninja Turtles and Tiny Toons have been aired. Most adults have not seen them, though. As in the west, the Japanese believe that anime is for children. By the time one reaches high school age, there's no time for something like watching cartoons. The notable exceptions are college students. Once you get into college, the pressures on you drop a bit, and there's always a party-party-party attitude until graduation. After that, job pressures keep adults as busy as high school students, but many of the most avid animation fans in Japan are college students.

This leaves advertising, theme parks, opening credits for live-action TV shows and computer games, which is where most of the money is being spent for production and where the animators are allowed to unwind a bit.

Computer games are a multi-billion dollar market, so the competition to produce the next major hit is pretty great. In Japan, game play is not as important as the appearance of the games. Good-looking backgrounds, character designs, and animation are a must. Further, CD-ROM players are built into many of the new PC's on the market, so CD-ROM games, with their greater capacity for high resolution graphics are becoming more popular.

Computer animation is a big staple for theme parks and vice versa. And, a growing number of commercials and TV opening credit spots feature 100% computer animation. In Japan, rules for what can be shown on TV are much looser, and the idea of what constitutes entertainment is far less limiting. This means that ads and opening spots can get REALLY weird at times. (read, sexist.)

Commercials appear to be the one outlet where anything goes in terms of the media used. Crayon on paper, cel animation, computer animation, clay, paper cutouts — it can all be found in the course of 8 hours of broadcast time on one channel. And, some of the clay animation is very sophisticated, given the products the producer has to try to sell (packaged curry, vegetables, diapers, etc.)

Other than 5-minute shorts, the greatest hole in Japanese animation as a form of creative expression and storytelling is: independent animation. What little independent anime that is produced does not receive air time. It's more likely that western audiences have seen more independent Japanese works than Japanese audiences have. There are various reasons for this, and the most obvious one is market pressure. Art museums in Japan are run like businesses and there aren't many art theaters in evidence. Fortunately, the Hiroshima Animation Festival is held once a year, and this helps a little. It's not advertised in Tokyo, though, so very few people know about its existence.

Osamu Tezuka has been called "the God of Manga," for the changes he introduced into the paper form of entertainment. He also had a big impact in the anime field (having *created Mach Go Go Go* (AKA: *Speed Racer), Atom Boy, Kimba the White Lion* and several other TV series that have been dubbed into English and released in the U.S.) Some of his experimental works have also been seen outside of Japan. *Broken Down Film* and *Jumping* have been included in the international animation festival video tape collections.

In the few years following Tezuka's death, there has really only been one anime producer to fill the void he left behind. Hayao Miyazaki, creator of *Lupin III: Castle Cagliostro, Kiki's Delivery Service, Laputa, Castle in the Sky* and *My Neighbor Totoro*, has given us a number of great movies and good TV episodes. His studio, Studio Gbili, is churning out one TV series each season now. Unfortunately, Miyazki is not driven by the same forces that impelled Tezuka, and his studio has focused on TV and theatrical releases while ignoring the experimental short film.

In short, Japanese TV animation is in decline, theatrical works are still a big market, and the OAVs are on the uprise (look for more 4-6 volume OAV series.) The advertisement industry loves animation and will continue to push the envelop with it. As computer technology continues to advance in the game markets, computer games will take on more of the aspects of interactive TV animation. The Japanese economy is in a recession now, and the decrease in spending for things like games and toys will have a continued impact on TV sponsors.

Membership Form

YES!

Mail this form (and your money) to:
ASIFA CENTRAL MEMBERSHIP
c/o Marie Cenkner
1463 Glencoe Ave.
Highland Park, IL 60035

DO IT!

☐ General $22.00
☐ International $42.00
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Here's my money!

Name _____
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Third ASIFA Midwest Animation Conference
Friday April 21st through Sunday April 23rd 1995
at the Starved Rock Lodge in Starved Rock State Park, Utica, Illinois

Submit papers and presentation proposals by March 15th, 1995!

The last two ASIFA Conferences were such a hit that we decided to do it again! We are announcing the conference early this time so it is easier to make plans. Come get to know other midwest ASIFA animators and their work.

For those of you who have not attended a conference yet, Stared Rock provides lots of opportunity for relaxation. There is an indoor pool, whirlpool and saunas. The state park is located in a beautiful natura area near the Fox River waterway. You can watch barge traffic go through the locks or hike along a variety of trails.

If you have questions or need further information contact Marla Schweppe at 716-271-1121 or Marie Cenkner at 708-432-7834.

Rooms should be reserved through the retreat, not through the lodge. Rooms are available for Friday and Saturday night [The lodge will not allow a room to be reserved for Saturday night only]. Please specify whether you would like a single room (approx. $130 for two nights) or would like to share with another person (approx. $65 each for two nights). Prices vary and are subject to change by the Lodge. Since there are a limited number of rooms available in the lodge, these rooms will be assigned on a first come first serve basis. If there are more people than rooms, other accommodations are available nearby. Room fees are payable upon arrival directly to the lodge.

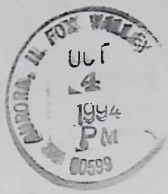
Make checks payable to ASIFA Central. Include your name, address, phone, fax number, E-mail address and your room information. We have room with one King size bed and with two double beds. State your preference and who you will share with, if anyone. The conference fee is $40.00. Mail registrations to:

Marla Schweppe
ASIFA Midwest Animation Conference
762 Elmwood Terrace
Rochester, New York 14620-3716

Chris Sullivan
Animated Films
October 29th
Chicago Filmmakers
1543 W. Division
Chicago, Illinois
312 384-5533

ASIFA CENTRAL
frame by frame

c/o Stay Tooned! Gallery
220 S. Cook Street
Barrington, IL 60010



Jim Middleton g july94
201 Arcadia Blvd.
Battle Creek, MI 49017

The last Frame By Frame listed an incorrect address for Stay Tooned! Gallery. Please update your mailing data base! Sorry 'bout that!

Frame By Frame is the Quarterly Publication of ASIFA Central the Midwest Chapter of l'Association Internationale du Film d'Animation

General correspondance:
ASIFA Central
c/o Stay Tooned! Gallery
220 S. Cook Street
Barrington, IL 60010

Conference information:
ASIFA Midwest Conference
c/o Maria Schweppe
762 Elmwood Terrace
Rochester, New York 14620-3716

Membership information:
ASIFA Central Membership
c/o Marie Cenkner
1463 Glencoe Ave.
Highland Park, IL 60035

Quarterly submissions:
Frame By Frame
c/o Byron Grush
720 Prairie Ave.
Naperville, IL 60540

CALL FOR PAPERS

Third ASIFA Midwest Animator's Conference
Friday, April 21st through Sunday, April 23rd, 1995
at the Starved Rock Lodge
in Starved Rock State Park, Utica, Illinois

We are looking for papers and proposals that deal with animation to be presented at our third annual conference and retreat. Presenters need not be members of ASIFA. Topics may range from your own work or the work of other animators to critical or theoretical issues in historical or contemporary (or future) animation. Independent, experimental, commercial, computer generated and educational points of view are welcome. Papers will be juried and published in the Spring, 1995 issue of Frame By Frame. Presentations of visual and/or aural material or demonstrations need not be submitted in publishable form, but we need to see a written proposal, including equipment or space needs. Please inform us of your intent to submit as soon as possible. Papers for publication need to arrive at ASIFA Central, c/o Stay Tooned Gallery, 220 S. Cook St., Barrington, IL 60010, by March 15th, 1995.

frame by frame

quarterly for winter 94/95 animation

ASIFA CENTRAL

The Midwest Chapter of ASIFA, International Animation Association

Film Alchemy

by Leah M. Bosworth

Direct-on-film animation refers to any imagery created on film without a camera. An interchangeable term is "cameraless animation." Since the days of the direct-on-film pioneers Norman McLaren and Len Lye, the medium has evolved from a method of special effects to a broad range of artistic expression. The work of the four artists I interviewed illustrate the wide range of processes that can be considered direct-on-film animation—from straightforward drawing and painting on film frame by frame, to altering the film's surface with chemicals.

Cecile Fontaine (b. 1957, Paris) is credited with "inventing" the emulsion lift technique. She accidentally discovered the technique at a job during her college years in the United States. She used the wrong substance to clean some Super 8 film, and noticed that the 3 layers of emulsion were separating from each other. Cecile decided to "refine" her discovery. To make her films, Cecile generally coaxes each emulsion layer off with a knife and rearranges them. She often lays down images from different films, mixes black and white with color, and burnishes them together with anything from coins to her fingernails. Some examples showing the limitless possibilities of her technique are a Color Movie (Super 8, 1983), and Overeating (16 mm, 1984).

Some of Cecile's works have an underlying story or theme. Cruises (16 mm, 1989) is mixture of color footage from a "Love Boat" style cruise ship ad from the 1970's juxtaposed with black and white footage of immigrants on board crowded ships, making for an eerie contrast. Cecile's works have been shown in several film festivals and experimental film houses around Europe and are held in collections in the Museum of Fine Arts, Boston; Light Cone Distributors, Paris; and the Georges Pompidou Center, Paris.

Jurgen Reble (b. 1956, Dusseldorf, Germany) has been referred to as a "film alchemist" because of the destructive processes his films undergo. Jurgen uses his experience as a printmaker to aid him in his experiments with chemical reactions to film. In 1979, Jurgen helped found a performance art group, Schmelzdahin (literally, melting film). Some of the performances include Ein Harter Falter [The harder they fall] (1988) and Alles Kommt ans Licht [Everything depends upon the light] (1990). Each performance was a unique happening for the films "screened" were completely destroyed.

After leaving Schmelzdahin in 1990, he continued experimenting with the "semi-destruction" of film. He created Passion , (1990, 16 mm, B/W) a 15 minute long film utilizing found footage of church interiors and newscasts. Because of acid, some parts of the film curled to the point that the film could not be run through a projector. Jurgen flattened it out and printed it in such a way that one can occasionally see sprocket holes and film edges during the course of the film. His most recent film, Das Golden Tor [The Golden Gate] (1992, 54 minutes), uses chemical treatments of footage of insects, reptiles, and astronomical images. The accompanying soundtrack to the film represents cosmic static and hisses. Das Golden Tor was screened at the Montage '93 Festival of the Image at the George Eastman House, Rochester, NY, in July 1993.

Jose Antonio Sistiaga(b. 1932, San Sebastian, Spain). is an abstract painter who became renown for his large-scale works during the 1960's. His first direct-on-film work isEre Erera Baleibu Icik Subua Arauren (1970, 35 mm). The title is composed of non-translatable Basque phonemes. The film was quite a shocker in its day, due to its length (1 hour, 15 minutes), lack of a soundtrack, and sheer largeness of its paint-spattered imagery. After Ere... and a couple of other works, Jose took a hiatus from film for nearly 20 years. He reemerged in 1989 with Impressions from the Upper Atmosphere , the first 70 mm, 15 perforation painted on film of its kind. In 1991, Jose completed 2 more films, which were not painted directly on film, but were painted on animation cels. Impressionistic waves, shapes, and swirls dissolved into each other for both films, Paysage Inquietent , and En Un Jardin Imagine . Currently, Jose is working on a film he started in 1992, AN ["Sun," in Basque]. This film, which will be a companion piece to Impressions from the Upper Atmosphere , is also 70 mm, and will be shown in an upcoming retrospective exhibit of his work which will debut in December 1996, in Bilbao, Spain.

Ties Poeth (b. 1957, Breda, Netherlands) is an expert on sound-synching direct-on-film animation to music, as will as "slow-movement" animation. He completed his first direct-on-film animation, Tranquilizer during his senior year in college in the Netherlands. The recording was completely transcribed and the film was colored frame by frame synchronically with the sounds. This piece was the first of several Ties created that was an attempt to visually interpret music. Ties built a light box "cabinet" which allows him to accomplish precise and gradual drawing transitions across film frames. An example of "slow movement" direct-on-film

[CONTINUED ON PAGE 10]

Pharmacist Finds Humor is Still Good Business (or) Uncle Stan's Calendar Says "Take Your Medicine" For Eleventh Year

The Animating Apothecary has released its latest calendar celebrating "Pharmacists, Physicians, and Florence Nightingales Everywhere" as part of its collection of medically-related paraphernalia designed to entertain the international health community. Operating out of Suite 310 of his Battle Creek offices, ASIFA Central member **Jim Middleton** orchestrates the flow of video productions, postcards, historical reprints, and calendars guaranteed to add clutter to everyone's mailbox.

What began as an elaborate Christmas card in 1984 has ballooned into this nationally distributed, multi-colored, self-proclaimed "testament to compulsives," and with it, a new career for this Michigan pharmacist. Middleton, formerly a pharmacy manager for the Battle Creek Health System hospitals, found himself spending more and more time on "shameless self promotion" and was shuttling across the country with various radio and video projects. Finally, he decided to set himself up in business. In addition to the pharmacy calendar, he has been working on projects involving Michigan Public Radio, radio station WLUP in Chicago, and the Michigan Pharmacists Association. Middleton is also responsible for the recent resurrection of the original mail-order prescription service– the 1904 Sears Roebuck catalogue of Drugs, salvaged from the "ravages of time, neglect, and a nest of hungry mice." And when things get momentarily quiet, he takes his license "out for a walk" and gives area pharmacists a day off.

The term, "Animating Apothecary" comes from his background in cartooning and his internationally recognized animated films. Most recently, his "Cereal Symphony" has been wandering among the film festivals along the west coast. A satirical look at commercialism, it was funded in part by the area arts council. His other films have promoted animation, the pharmacy profession, and the role of the patent medicine industry in his native home of Battle Creek, Michigan, a hamlet more often identified with breakfast cereal.

Autographed copies of the "Take Your Medicine" calendar are available for $8.50, postpaid, from the expanded offices of The Animating Apothecary, 201 Arcadia Boulevard, Suite 310, Battle Creek, Michigan 49017

Amblimation is looking for artists to work on an exciting new feature project, CATS. Beginning in 1995, Amblimation will be reviewing portfolios/showreels in all categories: storyboard, layout, background, character animation, clean-up, effects animation and computer animation. Three to five years experience is preferred, however Amblimation is open to reviewing new talent. Contact Ron Rocha, Ambliation, Bungalow 477, 100 Universal City Plaza, Universal City, CA 91608. FAX: 818 733-2932

University of Central Florida is seeking Instructor/Assistant Professor, Computer Animation. To begin in August, 1995. MFA/MA required, PHD preferred. Send resume, three letters of recommendation and samples of your computer animation to: Dr. Rick Blum, Chair, Animation Search Committee, Film Division, PO Box 25000, University of Central Florida, Orlando, FL 32816-1344

A major film director is seeking unique, innovative animators for an upcoming full legth art-house feature, to be submitted to the **Sundance Film Festival**. If interested, please send resume and examples of your work immediately to: Bedford Falls, 409 Santa Monica Blvd., Santa Monica, CA 90401, phone: 310 395-3553, FAX 310 394-2512, Brian Ades or Beth Aranda

Humongous Entertainment, a Pacific Northwest-based company producing award-winning interative CD-ROM entertainment for children, is looking for artists skilled in traditional character animation to join their team. Please send a resume and samples of your work on paper, disk or VHS tape to: Humongous Entertainment, Human Resources, 16932 Woodinville-Redmond Road NE, Suite 104, Woodinville, WA 98072

Ottawa '94 International Animation Festival

by Deanna Morse

The Ottawa festival began in 1976 and is held every two years. It began in Ottawa, then moved to Toronto and Hamilton for a few years, and has seemed to permanently return to it's first home. Ottawa is a great city for it - the screening spaces at the National Arts Centre are superb, and the NAC is located right in the heart of downtown - on the edge of the river. There is shopping nearby, a great open air market, government buildings, and the National Gallery of Canada, a truly great contemporary art museum. I have attended the past several Ottawa festivals, and I always steal away to the National Gallery for a long afternoon. Designed by Helmut Jahn, it is a distinctive and interesting structure, and they have a varied and interesting collection of important contemporary works, including installation art, and works by Oldenburg, Krueger, Warhol, Segal, the Canadian "Group of Seven", Duchamp. For the more traditional, there is the Rideau Street Convent Chapel, reconstructed as a big room in the center of the museum.

But back to the festival, where there is always something interesting to do... Each day brought workshops, screenings, festival competition films, and of course, the Chez Ani - the late night meeting place for meeting other filmmakers. Ellen Besen and Michael Spom offered interesting workshops on writing for animation film, Softimage demonstrated their TOONZ digital coloring system, which effortlessly inks a series of cels on the computer, and there was a panel on women in animation including Karen Aqua, Maureen Selwood and Janet Perleman. At the animators picnic, there was the traditional pumpkin carving competition. On the closing night, after I had to leave, there was what I hear was an extravagant closing night party at the National Gallery (described above).

The Retrospective and special screenings this year included Cinemascope Classics, Computer Animation, Gerald Potterton, John Bray, Al Sens, African Animation, Ernest Pintoff, Clay Classics, Sybil DelGaudio's three part documentary on women animators, and Australian Animation.

The selection committee spent weeks prescreening entries and selected 94 films for competition. The selection committee was Linda Simensky, Elaine Pain, Otto Adler and Marc Glassman. Linda is currently the president of ASIFA East, and Otto is president of ASIFA Germany. Elaine is an animator and educator, Marc is a programmer and critic. The jury was all comprised of animators: Bhimsain from India, Paul Driessen of Holland and Canada, Candy Kugel from New York, and Borijov Dovnikovic of Zagreb. Their award winning selections included: *The Mighty River* by Frederick Back, *The Wrong Trousers* by Nick Park, *Hotel Narcis* by Evert DeBeijer, *Revolver* by Jonas Odell, Stig Bergquist, Lars Ohlson and Martti Ekstrand, *Altered Ego* by Ange Palethorpe, The Monk and the Fish by Michael Dudok De Wit, Fight da Faida by Vincenzo Gioanola, *Ah Pook is Here* by Phillip Hunt, *MTV* by Koji Morimoto, *Bob's Birthday* by Allison Snowden and David Fine, *The Janitor* by Vanessa Schwartz and *The Village* by Mark Baker. They gave a special award to Janet Perlman for her campy film that featured big-eyed kids and kittens and troll dolls: the bad taste award for *My Favorite Things that I Love*. Janet's flyers promoting the film included this tag line, "Great value! Only four minutes long, seems like an hour!"

There were several recruiters at Ottawa this year, which is a new twist from festivals in the past. Warner Brothers Feature Animation was on site, and sponsored the animator's picnic. Cinar of Canada sponsored the opening night party. Disney had a double booth which showcased cels and clips of their features in progress, and were actively recruiting, targeting Canadian animators. Pixar (commercial division) had a representative who was speaking with recent animation graduates. Other groups recruiting: Neivana, Amblin Animation, Industrial Light and Magic. With the informal opportunities for interacting at the festival, it was easy to meet and chat with these industry representatives.

Overall, the quality of the films was extremely high this year. There was a great variety of styles and techniques, and the competition programs were challenging and entertaining. Several of us noted that this was one of the best recent years for the competition entries. There were moving dramas, like the *Mighty River* and Barry Purves astonishing realistic puppet animation of the Verdi's Rigoletto Opera. Several pieces were wonderfully funny, *like the Wrong Trousers, Bob's Birthday*, and Joe Murray's *Rocko's Modem Life: Jetstream*. There were a few surreal entries that stretched the audiences perceptions: *Revolver, Ah Pook is Here* and Russian animator Andrej Svislotsky's *Hypnerotomahia*. There were fresh graphic styles in *Not Without My Handbag*, and Chris Mendham's Blags. There were a number of skillful character animation shorts, such as Stephen Palmer's *Blindscape*. Each evening was a screening treat.

From my experience, Ottawa is the best festival for animators to attend. It is still fairly small, informal, and there are many opportunities to meet and chat

[CONTINUED ON PAGE 10]

Another View of Ottawa
by Erik Timmerman

"You want a review of the Ottawa International Animation Festival?" The judges lacked the one quality essential to judges: judgment. There's your review of Ottawa.

Skip Battaglia was robbed. His new film "Restlessness" was, in my book (JR by William Gaddis), the best film of the festival. And I'm not saying this just because he has an office down the hall from mine. Rarely do I see a film which evokes a "yes! that's exactly how it feels" response from me. "Restlessness" was one such film. Combine this with the adventuresome graphics we have come to expect in Skip's movies and you have an obvious winner. One mild criticism: he shoulda called it "Lust."

Erica Russell was robbed. Her new film "Triangle" demonstrates significant artistic growth since her earlier, excellent "Feet of Song." "Triangle" is everything an animated movie should be: a good story told through motion and color. Russell's use of picture space to represent three dimensional figures in motion, while, at the same time, presenting us with formal, two dimensional geometrics, is simply exquisite. To quote my pal Morty Avalon, the Hollywood agent: "This [woman] is a gorilla!" High praise indeed.

Barry Purves was robbed. His "Rigoletto." a 30 minute, in English, version of Joe Green's (well, how would YOU translate Giuseppe Verdi?) opera is a masterpiece of puppet animation. The sets are magnificent, breathtaking; the puppets imaginative, the puppetry flawless. I guess you can tell I liked this film a lot. Puppets, it is said, are better than actors because actors have to find the character whereas puppets are the character. Certainly true of Purves' film.

Nick Park's "The Wrong Trousers" won the Public Prize (le Prix du Publique), and deservedly so. This is a half hour of rousing good fun in which Park tells the Hitchcockian tale of a mysterious roomer, an unscrupulous penguin, who, in dastardly fashion, disguises himself as a rooster. Gromit, a faithful dog, must use all his resources and then some to rescue Wallace, his boob of a master, from the penguin's evil machinations.

Phil Mulloy, who shocked, outraged, and entertained the hell out of the Ottawa '92 festivalgoers with "Cowboy Fun," was back and topped himself with "The Sound of Music." I personally know a dozen audience members who are still recovering.

Revolver

"My Favorite Things That I Love" by Janet Perlman poured sweet syrup over the audience until we all were howling with laughter.

Special mention must be made of "The Big Story" by Tim Watts and David Stoten. To make a movie in which all the parts are played...ahem, overplayed by Kirk Douglas is a significant (and hilarious) accomplishment.

Both "Bob's Birthday" and "The Janitor" both won awards. Both shouldn't have. Both had clever and funny sound tracks. To which animated images added nothing. "Bob's Birthday" quite possibly would have been funnier as a live action short. I don't like bashing any animated film because the simple fact that it is completed and shown is a testament to human courage and endurance, but when I think that these two films won prizes and "Triangle" and "Restless" went away hungry, my mind reels (no pun intended).

I can't rest until I comment on the film that opened the Festival:

"Trawna Tuh Belvul." Somebody heard a 14 and a half minute monologue describing events on a train journey from Toronto to Bellville, Ontario and thought to himself: "hey, that would make a great movie." He was wrong. Dead wrong.

Where is all the computer animation? There were only two or three computer pieces at the Festival. What are all you people doing with all your magnificent animation machines?■

ASIFA INTERNATIONAL NEWS

The Hiroshima Festival hosted the ASIFA Genneral Assembly this fall. Their, eighteen members were elected as the Board of Directors,who in turn elected an Executive Board of eight. Michel Ocelot of France is the new president, with vice presidents, David Ehrlich or USA, Renzo Kinoshita of Japan, Jerzy Kucia of Poland and Edward Nazarov of Russia. Borivoj Dovnikovic of Croatia is the new Secretary General. Huguette Parent and Norman Roger of Canada are treasurers.

Anarchy in the Arts and the Techno-revolution
A Visit to SCAN '94
by Byron Grush

The Franklin Institute Science Museum is located at the head of Philadelphia's scenic Parkway drive which leads to the Philadelphia Museum of Art. Across the Parkway is the Rodin Museum, housing the largest collection of Rodin sculptures outside of Paris. Inside the Franklin are hands-on science exhibits like a giant human heart you walk through, a rain forest, the four-story Tuttleman Ominverse Theater and currently, the Star Trek Federation Science exhibit, complete with a virtual reality Transporter. This November, Franklin Institute was once again host to the Small Computers in the Arts Symposium.

SCAN (Small Computers in the Arts Network), started fourteen years ago as an electronic music conference. It wasn't long before visual artists using computers for everything from sculpture to algorithmic art "invaded" the conference and expanded its scope and influence. Through thick and thin, regulars and newcomers have created unique and fascinating sessions dealing with the theme of the individual artists and their joyful struggles with technology in art. Very different from the annual SIGGRAPH conferences, there are very, if any, venders, and the emphasis is on desktop, home-brew systems rather than expensive workstation level machinery. This makes SCAN a very vital and stimulating experience and a good forum for those of us who operate on a shoestring.

Which is not to say that SCAN isn't state of the art: in fact, keynote speakers usually include "names" from the computing world such as Lillian Schwartz, Bill Moog, and others. There are electronic concerts and an art show. This year's art show was held at the newly opened Silicon Gallery in Philadelphia's Olde City gallery district, with the opening during "First Friday," the traditional gallery openings night. An on-going theme of SCAN has always been "so, just what IS computer art, anyway?" The question continues to attract a multitude of answers from the art community as the show and performances illustrated.

Of interest to me as an animator were several presentations, and the sense of an emerging direction for computer artists which seemed prevalent: multimedia design. Of course, there were some demonstrations of the newest software. Macromedia Director 4.0 was shown by John Thompson, who wrote the Lingo scripting language for it. Specular International demonstrated some of their multimedia products, as did HSC (Kai's Power tools), Virtus (WalkThrough and VR), and of course, Dr. Bill Kolomyjec from Pixar with the new release of Typestry. Beyond the usual trade show demos, these presentations were mostly by and for the personal/professional artist community.

Dr. Bill Kolomyjec talked somewhat guardedly about Pixar's current project for Disney, saying that it seemed like every animator on the west coast was working at Pixar. He hinted the project was a little like "Tin Toy" (Pixar's award winning short) taken to the ultimate surrealistic extreme. Typestry version 2, by the way, isn't just for "flying logos" anymore. For those who are unfamiliar with Pixar's software, it is an implementation of their Renderman Photorealistic rendering interface aimed at the creation 3 dimensional type in a very user friendly environment (for both MAC and Windows). It lets you turn TrueType, Postscript and other "stroke" fonts into 3D objects and apply the same kind of lights and surfaces (called "looks") that you've seen in films like Aladdin, Beauty and the Beast, Terminator 2 and Jurassic Park. It's possible to then animate the objects and output the results into Quicktime or Video for Windows animation files. You can treat objects made in "drawing" packages like Illustrator or Corel Draw in the same way as the type, though the software is marketed as a type manipulation application. If you are hesitating about buying real state of the micro animation software like Autodesk 3D Studio at $3000, you might want to look at Typestry for $300.

Tom Porett, Director of Academic Computing for the University of the Arts in Philadelphia, presented his case history of the production of a multimedia project he recently completed for the admission personnel of the university to use for recruitment and information for prospective students. This involved the planning, editing and production of an interactive CD ROM containing lots of text information, stills, moving images and animation and an interactive navigational system so that the material could be presented, or explored by an individual viewer. It is interesting to see how artists from many specialties are and will be gravitating into this "new medium" which embodies so much of the old technologies, cinema, animation, sound, theater, and so forth. CD ROM authoring presents all sorts of new and unfamiliar production problems, but adds the dimension of interactively and allows you to work in a non-linear form.

And speaking of galleries, Mary Ann Keams and Walter Wright of the 911 Gallery in Indianapolis, Indiana, showed their latest adventure in art exhibition: a Virtual Gallery on the World Wide

[CONTINUED ON PAGE 10]

CINAR Animation (Canada) has positions available in storyboards, character design, backgrounds, layout, key animation. They are offering entry level and supervisory positions as well as staff positions. Projects start Fall 94 through Spring 95. Now in production: The world of Richard Scarry, Little Lulu, Arthur and Arsene Lupin. Send or fax your resume to CINAR, 1055 boulvevard Rene Levesque Est, bureau 700, Montreal, Quebec H21 4S5, Canada. Tel: 514 843-8889, FAX: 514 843-7488.

California Institute of the Arts School of Film/Video invites applications for full and part time appointments in the areas of Screenwriting, Video Editing, Computer Graphics, Character Animation, Story Development, and Full Animation for 95/96. Closing date is Jan 30, 1995. Contact: Hartmut Bitomsky, Dean, School of Film/Video, California Institute of the Arts, 24700 McBean Parkway, Santa Clara, CA 91355.

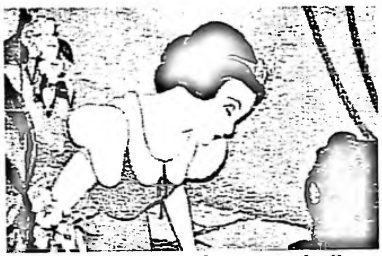
FPS: The magazine of Animation on Film and Video is offering its latest, issue number 4, on Music and Animation. Bringing animation to life -- how music and sound effects work together with animation, with reviews on the Raymond Scott Project, Robot Carnival Soundtrack, The Beavis and Butt-Head Experience, Akira Original Soundtrack, Batman, Toons in Tunes and more. Send $3.00 for a sample issue or $18.00 for a six-issue subscription, to Pawn Press, PO Box 355, Station H, Montreal, Quebec, Canada H3G 2L1.

SCI-FI ANIMATION PROGRAM IN THE WORKS
by M. L. Haynes

ASIFA Central is currently planning a Science Fiction Animation program for the summer of 1995 to be held at a Chicago theater. ASIFA board member, Roger Holden (Magic Visions, Inc., Lawrence, Kansas) has already volunteered the services of his company to design an image to be used for the posters, flyers and programs, etc. Roger has also suggested other SCI-FI leads. Anyone with contacts at any Chicago theater is asked to contact the SCI-FI Program Coordinator at the ASIFA address below.

CALL FOR VOLUNTEERS
We need 2 volunteers to assist the Program Coordinator for the SCI-FI Animation program tentatively scheduled for Summer, 1995. If you are a graphic artist, an organizer/planner or gopher, we need you to make our program a success. Please contact:

Mary Lou Haynes,
Program Coordinator, SCI-FI Ani
ASIFA Central c/o Stay Tooned Gallery
220 S. Cook St.
Barrington, IL 60010-4353



Snow White Exhibition Comes to Indianapolis Museum of Art

The Indianapolis Museum of Art present Walt Disney's Snow White and the Seven Dwarfs: An Art in Its Making, featuring more than 175 of the original animation drawings, watercolor backgrounds and hand-painted cels created for Snow White and The Seven Dwarfs, the first animated feature film. Organized by the Indianapolis Museum of Art, the exhibition is drawn from the collection of Indiana resident Stephen Ison, who owns one of the largest private collections of Snow White animation art. Indianapolis is the only city where this exhibition can be seen. Don't miss this once-in-a-lifetime opportunity. A 194-page book featuring 185 color illustrations retells the story of Snow White and the story of the making of the film. Published by the IMA and Hyperion, the book is $45 plus tax. Admission is $4 for adults, $3 for senior and students, children under 12 are free. Closed Sundays and major holidays, the exhibition runs from December 4, 1994 through February 5, 1995. And if you attend on Saturday, January 14th, you might just see ASIFA Central member, Byron Grush, demonstrating some computer animation software over in a corner.

Indianapolis Museum of Art, 1200 West 38th Street, Indianapolis, Indiana 46208-4196, 317-923-1331.

ISEA 95
Sixth International Symposium on Electronic Art

Papers, panels, poster sessions and workshops on the latest developments in electronic art, and a festival including exhibitions of visual and media art, concerts and performances, electronic cinema and computer animation, network art and other projects, as well as a market place for new arts. Applications must be submitted by December 31, 1994, for exhibitions, performance/music, network art and workshops, and March 1, 1995, for papers, panels and poster sessions, and April 24, 1995, for electronic cinema, and June 1, 1995 for market place of new art.

Submissions other than computer animation:
ISEA 95 Montreal
307, Sainte-Catherine West, Bureau 515B
Montreal, (Quebec) H2X 2A3
Telephone: 514 990-0229 FAX: 514 842-7459
E-mail: ISEA95@er.uqam.ca

International Computer Animation Competition:
c/o Mario Tremblay
La Cite Des Arts Et Des Nouvelles Technologies De Montreal
15, Rue De La Commune West, Bureau 101
Montreal (Quebec) Canada H2Y 2C6

33rd Annual Ann Arbor Film Festival postmark entry deadline is February 15, 1995. The Ann Arbor Film Festival is the oldest 16mm film festival in the country with a long-standing tradition as being a showcase for every genre of 16mm independent and experimental film. Screenings will be held mid-March, 1995. For information write call the film festival office at 313 995-5356. Entries ship to Ann Arbor Film Festival, P.O. Box 8232, Ann Arbor, Michigan 48107

FANTOUCHE
1st International Animation Festival

Baden, Switzerland
19th - 24th September, 1995

Commencing in autumn, 1995, the FANTOUCHE international festival for animated film will take place in Baden, just outside of Zurich, Switzerland. FANTOUCHE's main objective is to provide a platform especially for young animation filmmakers and to encourage their promotion. The works of young and unestablished autuer filmmakers from around the world will have first priority. First and second films will be preferred, although all films are welcome. Detailed information and registration forms will be available in January, 1995. Please contact:

FANTOCHE International Animation Film Festival Baden
Ottikerstrasse 53
CH-8006 Zurich, Switzerland
Tel: ++41-1/361 41 51, FAX ++41-1/364 03 71
Frank Braun, Suzanne Grieder-Buchan, Peter Hossli

Oakland National Educational Film & Video Festival

Deadline December 15
655, Thirteen St., Oakland, CA 94612
Telephone: (510) 465-6885 FAX: (510) 465-2835

ANNECY: FESTIVAL DU CINEMA D'ANIMATION INTERNATIONAL ANIMATED FILM FESTIVAL

May-June 4, 1995
Deadline for entries: January 2nd; for films: Feb. 15, 1995.

2, Blvd du Lycee, B.P. 399, 74013, Annecy, France
tel: (33) 50-57-41-72 FAX: (33) 50-67-81-95

BLACK MARIA FILM AND VIDEO FETIVAL

The Festival's mission is to identify, exhibit and reward compelling new independent media, reach audiences in a wide variety of settings nationwide, and to advocate exceptional achievements by diverse mediamakers who expand the expressive terrain of film and video. Traveling Showcase Premiering in January and continuing through early May, 1995, 45 works recognized by the Festival circulate nationwide to 40 or more host institutions. For more information, contact :

Black Maria Festival
c/o Dept. of Media Arts
Jersey City State College
203 West Side Ave.
Jersey City, NJ 07305
201 200-2043

17th BIG MUDDY FILM FESTIVAL

Deadline February 3, 1995
Works on film or video tape completed after December, 1992 in the categories of animation, experimental, narrative or documentary.

Big Muddy Film Festival
Dept of Cinema and Photography, mailcode 6610, Southern Illinois University, Carbondale, IL 62901-6610 Phone 618 453-1482

BACA 's 29th Annual Film and Video Festival

Deadline is January 15, 1995. The Brooklyn Arts Council is seeking entires no longer than 60 minutes, not industrial or educational nor films made for a client. Festival will be held in March or 1995. For information write: BACA/The Brooklyn Arts Council, 195 Cadman Plaza West, Brooklyn, NY 11201

CALL FOR PAPERS, PRESENTATIONS

Third Annual ASIFA Central Animator's Conference and Retreat

Friday, April 21 through Sunday, April 23, 1995

THE CONFERENCE

The Conference is open to anyone with an interest in animation. You need not be a member of ASIFA to attend or to present. The setting, Starved Rock State Park in Illinois, located on a 125 foot sandstone butte overlooking the Illinois River is named after an Indiana tribe who starved to death during a battle with another tribe. The park has 18 canyons, waterfalls and other spectacular rock formations and 15 miles of trails. The lodge has an indoor pool, whirlpool and saunas.

PAPERS, PANELS AND WORKSHOPS

Papers can be on any subject relating to animation: critical, theoretical issues in historical, contemporary or future contexts, social, political, commercial, independent, experimental, personal, educational or computer related topics all are welcome. Papers will be juried and may be published in Frame By Frame, the quarterly publication of ASIFA Central.

Panels are to be organized and proposed by one presenter who is responsible for contacting the other panelists in advance. Short biographies of the panels should be provided in addition to an outline of the discussion topics when making the proposal to us.

Workshops should be of interest to a range of people from professional animators to non-animators and those with an interest in the art form: introduction of new technology or new techniques, creative approaches, collaborative projects, etc. Please be very specific about equipment and space needed for your proposal, including what you will supply yourself.

POSTER SESSIONS

Poster sessions will provide opportunities for animators to present their own work or the work of other animators. Let us know what format (film, video tape, etc.) you will need, and the approximate length of your presentation. Proposal should include a short biography of you and/or the artist whose work you are showing. Stills, slides, a video clip or sample reel may be requested if we run out of time slots.

DEADLINES

Workshops, panel discussion and poster session proposals and papers in draft form should arrive at ASIFA Central by February 15th, 1995 Notification of acceptance will be made by March 1st, 1995 Papers for publication need to arrive at Frame By Frame by March 15th, 1995. Conference Registration should be made as soon as possible, as housing is limited.

CONFERENCE REGISTRATION

Conference fee is $40.00. Rooms should be reserved through the retreat, not through the lodge. Rooms are available from Friday and Saturday night (no Saturday night only reservations). Please specify whether you would like a single room (approximately $130 for two nights) or would like to share with another person ($65 each for two nights). Prices vary and are subject to change by the lodge. Rooms come with one king or two double beds so please state your preference. Outside cabins and camping are also available, and if the lodge is filled by the time you wish to register, there are other accommodations nearby.

TRAVEL

Utica, Illinois is located on the Illinois River, about 60 miles west of Chicago, just off Interstate 80 near Interstate 39 (Illinois route 51). Let us know if you are interested in car pooling to and from Chicago's O'hare airport.

ADDRESSES

All proposals:

ASIFA Central
c/o Stay Tooned Gallery
220 S. Cook Street
Barrington, IL 60010

Conference Registration:

Marla Schweppe
ASIFA Central Animator's Conference
762 Elmwood Terrace
Rochester, New York 14620-3716
E-mail: mkspph@ritvax.isc.rit.edu

Papers ready for publication:

Frame By Frame
c/o Byron Grush
720 Prairie Ave.
Naperville, IL 60540
E-mail: byron@art.niu.edu

[FILM ALCHEMY CONTINUED]
animation is his award-winning film Mission Ville (1990, 10 minutes), which keeps to the slow pace of a hot-air balloon moving over a city.

Ties' films utilize other methods of animation as well, such as cut-out and pixelation, but often incorporate the sound synchronization technique. Two major themes tend to make up the content of his films—the dislike of cities (Misson Ville, Amsterdamned), and carnivals (Caravan , a 6 minute direct on film/music synch piece based on the song "Caravan" by Duke Ellington). His latest piece, Joelfest (The Carnival Shout), is to be released this year. The film utilizes black and white direct on film animation, puppet animation, cut-out animation, and live-action pixilation. It whimsically tells the story of the history of the world via a carnival procession.

These artists have contributed a wealth of diversity to the relatively new art form of direct-on-film animation. However, verbal descriptions cannot do their works justice; the films must be screened to be fully appreciated. Most of the artists' works mentioned are distributed through Light Cone, 75012 Paris, France, Phone 33 1 46-28-11-21; Fax 43-46-63-76 .■

[OTTAWA CONTINUED]
with other animators. It's a friendly festival - it's easy to meet new people, and there are opportunities, through the Chez Ani, to show your work, if you did not get juried into the festival. Which is likely, as I think this year there were 900 entries!

It's an inexpensive festival, too. For ASIFA members, the full pass was just a little over $100. which includes five days of screenings, discussions, and parties. And should you tire of the moving image... there's the National Gallery, or a cozy cappuccino joint nearby! ■

[ANARCHY CONTINUED]
Webb. For those of you have just returned from another planet, The World Wide Webb is an interactive environment to be found on the Internet (you've heard of that, right?). Their on-line gallery allows you to use browsing software like MOSAIC to view works by media artists who have exhibited at 911 Gallery. Most of the images are for sale as prints. While digital motion images are a little more of a problem on the Internet, the possibility exists to promote your animation in this way by representing them as lower resolution "thumb-nails" and either selling rights to download them as files or in some other form. The E-mail address of the 911 Gallery is etools@iquest.net. They are located at 911 E. Main Street, Indianapolis, IN 46220-1714, tel: 317 257-8350

There was a lot more of interest at SCAN, including lots of telecommunication and internet activity, of course, the electronic music and the more traditional artists using computers to design or execute sculpture (growing models in tanks!), the application of an interactive brainwave analyzer to produce music and visuals in a dance performance, light sticks (a single row of lights which produced animated images as you move your eyes across it) and other far out ideas. Oh, yes, and Devin Henkle and I did a teleperformance we called "The Electronic Toybox." We used some teleconferencing software called SendIt which enables us to link two remote sites, I this case, the Northern Illinois University School of Art Electronic Media lab in DeKalb, Illinois and the SCAN conference at the Franklin Institute, by standard telephone lines via high-speed modems to send pictures back and forth interactively. The idea was to create a performance involving audiences at both sites who could communicate visually using the software. It was fun and relatively successful. Only somebody in the audience stole my handcuffs! ■

Optical Toys has a new catalog out. Featured are Michel Ocelot's Shadow Puppet Theater, flip books of Harold Edgerton highspeed photos and of Muybridge, classic phenakistascopes and modern ones with disks by George Griffin, Joanna Priestley, Karen Aqua, Flip Johnson, David Ehrlich and Chel White. Send for their catalogue at: Optical Toys, PO Box: 23, Putney, VT 05346, or call 802 387-5457.

SIGGRAPH 95

August 6-11, LA Convention Center. For deadlines and details, contact: Conference Management, Smith, Bucklin & Assoc., 401 North Michigan Ave., Chicago, IL 60611 or phone 312 321-6830.

CALL FOR PAPERS

7th Society for Animation Studies Conference
Sept. 29 - Oct 1, 1995
University of North Carolina at Greensboro

Topics on any aspect of animation but particularly sought are papers on Autorship, Genre studies, Animation theory, National idendity, Technology, Myth, Feminism and cultural diversity, International organizations, film analysis and industry and culture. Deadline: May 5, 1995. For registration information or to submit a papr or film proposal contact:

Michael Frierson
Dept. of Broadcasting, Cinema and Theater,
University of North Carolina at Greensboro, 100
Carmichael Building, Greensboro, NC 27412-5001
Tel: 910 334-5360
FAX 910 334-5039
E-mail m_friers@steffi.uncg.edu

ASIFA central

FRAME by FRAME

animation quarterly
for spring, 1995

look for us on the WEB

http://laotzu.art.niu.edu/fbfindex.html

3rd Annual Conference & Retreat Held

by Deanna Morse

Twenty four animators from five states gathered at Starved Rock Conference Center for the 3rd Annual ASIFA/Central Animator's Conference on April 21-23, 1995.

The conference featured screenings of professional, independent and student works, presentations on animation history, and leisurely activities which included hiking, swimming and late night conversation.

There were many highlights of the weekend. These included: screenings of the ASIFA/East Animation Reels and the "Best of Sesame Street Animation". Adwua X. Muwzea read a paper on the involvement of African-Americans in the animation industry, and George Hagenauer showed the original paper cels and comic panels of Andy Hettinger, a Chicago animator who worked between 1913-1915. Iowan animator David Thrasher screened his work. His recent reanimation of a series of Red Raven picture records from 1956-58 were complex and entertaining. Byron Grush, Adwua X. Muwzea, and Deanna Morse showed reels of their independent animation. University student reels from Northern Illinois University and Rochester Institute of Technology were screened. Five students from Grand Valley State University made individual presentations of their work: Rich Sharp, Melodee Luyk, Jennifer Eldred, Fred Bresky, and James Schaub. Corporate and industrial reels were presented by Alex George of Chicago and Animasaur (Marie Cenkner and Paul Jessel.) Deanna Morse presented highlights from the SIGGRAPH 1994 Art and Design Show, which she organized for the conference in Orlando last August.

Here are some things participants said about the conference:

"Seeing the different variety of work was inspirational for me. I also enjoyed the hikes and the casual atmosphere of the conference." -Fred Bresky

"It was useful for me to see the Sesame Street reel. I am interested in education and I find my stories often get quite long. It was beneficial to see how they could get so much content across in such a short time." - Jennifer Eldred

"I enjoyed the weekend and the chance to meet with other animators. It was interesting to see the innovations of others. I respect their animation because I know it is hard to do!" - Tarena Ruff

"I liked Adwua Muzeas' use of rhythm and mixed graphic styles. And her commitment to education in that she is reaching out to include young animators in her work. -Rich Sharp

"I finally got out of the state of Michigan. This was only my second time to travel out of that state. They had a lot of mayapples, but I have to say that the cliffs were too steep for me. It was fun" -Venia Coleman (a former biology major who recently became an animation student)

"It was interesting to see how different University programs run, to compare their approaches, equipment and resources." Jim Schaub

"I am eagerly awaiting retreat number four next spring. Thanks to Marla Schweppe for all of her work in organizing this retreat." - Deanna Morse

.. a letter from the RETIRING president

ASIFA Central has undergone a gradual transition in the last two or three years from an organization whose activities were centered in the city of Chicago to an organization whose activities encompass the 'Central' region of ASIFA. Since our membership comes from the larger region we feel that this is an appropriate direction for the organization. The transition includes a change in emphasis to an organization more focused on 'animators' and less on animation fans.

Shortly after I took on the responsibilities of president two or so years ago, I changed jobs and moved to Rochester, New York. I continued as president despite the change of location. It is my preference to be the ASIFA Conference Chair and not serve as president. Fortunately, at this years board meeting, Deanna Morse agreed to take on the duties of president again now that she has finished her work with the SIGGRAPH'94 Art and Design Show. I am delighted to pass these duties on to her.

Marie Cenkner has served as the treasurer of the ASIFA Central Organization for the last fourteen years. She has taken care of membership renewals as well. After these many years of service Marie has resigned her duties as treasurer. Thank you Marie for all of your years of service. Deanna Morse has agreed to take on the duties of treasurer and membership as well as the presidency.

The other major decision made at the yearly board meeting was to drop our not-for-profit status in Illinois. This decision allows us to make several changes in our day to day operation. The bank account can be moved to Michigan so that it is easier for Deanna to manage. Our board can now be a working board. Each board member must take on and fulfill duties relative to the mission of ASIFA Central. The size of the board will be smaller and we think more efficient. We will do most of the business of the board through electronic mail. This aids the organization in including board members from different cities. Our new board will be comprised of:

Deanna Morse, President and Treasurer	**morsed@gvsu.edu**
Byron Grush, Quarterly Publications	**byron@art.niu.edu**
Mary Lou Haynes Studio Tours Coordinator	**morgpk@aol.com**
Marla Schweppe, Conference Chair	**mks@cs.rit.edu**

Anyone interested in serving on the board can make a proposal to the board of the tasks they would like to take on as a board member. Membership on the board will be reevaluated at each years board meeting at the yearly conference.

Byron Grush proposed that we develop a page on the World Wide Web for ASIFA Central. He will be following up on this project. We will probably post an electronic copy of the newsletter and information about the yearly conference will also be posted at the site. If you have other ideas about things to include let Byron know.

I hope I have covered most of the important decisions made at the board meeting. It is always a pleasure to be involved in the activities of ASIFA Central. I have made many special friends through the organization over the years. Even though I am at a distance, I was born and raised in the midwest and have lived most of my life there. I will always be a midwesterner at heart. Look forward to seeing every one at next year's conference! — Marla Schweppe

Bimbo: Betty, I hope our members are as excited about our new projects as we are.
Betty: Yes, Bimbo, but you know, all this cost money!
Bimbo: That's why I paid my dues.

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What is ASIFA International?

by David Erhlich

ASIFA was founded in 1960 in France, chartered under UNESCO, as a membership organization devoted to the encouragement and dissemination of film animation as an art and communication form. In its 35 year existence, it has grown to over 1100 members in 55 countries, with large national chapters in such unlikely places as UlanBaatar, Mongolia and Tehran. The national chapters maintain the most immediate and direct contact with our members, many, like the American regional groups, with their own monthly newsletters and screenings. The international provides the linkage between all the chapters as well as a direct connection to International events such as animation festivals and seminars, which must adhere to ASIFA's regulations.

ASIFA's Connection with Festivals
ASIFA support of a festival aids them with mailing lists, film retrospectives and animation artwork exhibitions. ASIFA maintains a booth at all animation festivals. There is usually an ASIFA party at most major festivals, and ASIFA hosts the CONVERSATIONS WITH A MASTER series. ASIFA has made sure admission to the week of screenings is either free (Zagreb) or discounted ($25 at Annecy).

ASIFA NEWS
ASIFA publishes a 32-page ASIFA NEWS four times a year in its three languages, English, French and Russian. The NEWS has become a source of some of the field's most interesting articles and interviews and is sent airmail to all our members.

ASIFA Employment Databank
Last year we inaugurated the Employment Databank in Praque, run by our Czech Board member, Jiri Kubicek. All ASIFA members may fill out the forms and have them input into the bank at no charge, with free updating. So far, 80 of our members have entered the bank and companies like IMAX and Warner Bros. have accessed the files at a small fee.

ASIFA Film and Video Archive
ASIFA has had a Film Archive in Berlin for many years. Under East German control until 1989, it was a bit difficult for members to utilize the films. With the political situation stabilizing the Archive is now affiliated with a University in Babelsberg which is transferring all our holdings to VHS. The films will be available to students and historians to view there, while videos will be freely circulated to ASIFA groups around the world.

ASIFA School list
Once a year, ASIFA publishes an updated School List, describing animation programs in schools and institutions around the world. The booklet is available free of charge to any ASIFA member who sends for it: Gunnar Strom, MRDH, N-6100 Volda, Norway.

ASIFA Pamphlet on Contracts
Robi Engler, our Swiss Board member, is presently working on a pamphlet detailing differences between Anglo-Saxon contracts and French contracts. Antran Manoogian, president of ASIFA Hollywood, will work with him to differentiate American contracts. ASIFA has been asked by its members to consolidate and disseminate information on various legal issues.

ASIFA Children's Animation Workshops
Since 1982, the ASIFA Workshop Group, comprising children's animation workshops in over 30 countries produces one international collaboration each year. Each one run by a professional ASIFA member, films are produces which have been screened at festivals and sold to TV abroad and in the U.S. The project for 1995 is a series of segments based on UNICEF's Rights of the Child Declaration. It will be distributed by UNICEF.

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ASIFA Vancouver!

by Leslie Bishko

Former ASIFA Central member, Leslie Bishko, lives in Vancouver, British Columbia, where she teaches at Simon Fraser University. She recently started a new ASIFA group there, ASIFA Vancouver. Here is a letter just sent us:

I have been having meetings for about a year and ½. We meet at Emily Carr Institute of Art and Design. The situation here in Canada is that Montreal is ASIFA-Canada. They do a good job. They also have a storyboard group that seems to be pretty solid - they meet every two weeks, and if there's no work in progress to deal with, they make up fun drawing tasks. Their membership is 25.00 per year and that includes the international. My chapter here is really a sub-chapter of Montreal. I am not collecting a membership fee. The NFB covers our mailing costs. So when people join, they join ASIFA-Canada - and it just includes Vancouver. That way I don't have to do a newsletter here. I'm just sending tidbits to Montreal and they include it in their publications. What I like about that aspect of it is that it makes us one big happy family, instead of being divided east/west.

I think it is happening, but very slowly. If I just persist, I think ASIFA can sink in here. The film community is big but scattered. I'm slowly starting to meet more people who seem interested and have the right idea about how to get people involved. We may try to do a weekend film next summer - Gail Noonan who lives on Mayne island has this beautiful cottage in the woods by the sea (it is as idyllic as it sounds!) and she proposed we camp out for a weekend and animate a film. Also, a funky little screening venue/cafe just opened up, and that would be a nice, sociable place for us to meet, hang out and actually dialogue. We talked about doing a scratch-on-film night - where we run a loop through the projector and scratch as it goes - live animation performance art! Also, 3-4 NFB films are finishing up this summer, so in the fall I think we can have a nice screening event.

I'm going to attach something that's coming out in the June ASIFA-Canada bulletin - they had me conduct a survey of who's animating what in Vancouver. This list is partial, because the job was split between two of us.

Elaine Pain came to Vancouver from Saskatchewan for the warm weather. For her MFA work at the University of British Columbia, she is currently making a 10 min. experimental film, manipulating images with the Amiga Toaster. Her thesis project will explore structure, abstraction and movement via the windmills of Alberta. Elaine will return to her animation teaching job at the University of Regina, where it is a lovely place to do animation in the winter.

Gail Noonan recently finished "Your Name in Cellulite," a six minute piece about women and body image. The film explores the disparity between women's real beauty and the images of beauty in popular culture, encouraging women to accept the reality of their own bodies. Gail and her four cats live on Mayne Island.

Paul Boyd is directing and animating "Chile Con Carnage," a short film about teenagers at a convenience store. There will be lots of ketchup. International Rocketship, Ltd., producer.

Marv Newland is producing and directing "Fuv." It is about the things that happened before God came on the scene. It is a very important subject. Marv believes that every single frame of the film is very important.

Stephen Arthur creates abstract 2D computer animation. But his recently completed piece, "The Recess," tells a dark story using animated characters that were created by warping and "morphing" photographed faces.

Leslie Bishko is designing computer animation software based on human movement analysis at Simon Fraser University. Her computer animated piece Gasping for Air (1993) recently won awards at the Northwest Film and Video Festival, the Berkeley Video Festival, the Humboldt International Film Festival and Video Shorts in Seattle. She is a founding member of ASIFA Canada/Vancouver.

Marilyn Cherenko is directing and animating "About Face," a 3 to 5 min. experimental mix of media. She teaches at Emily Carr Institute of Art and Design.

CONTINUED ON PAGE 14

Animation's Dirty Little Secret?

by David Thraser

It's often been treated with scorn, often viewed with suspicion. To many it is "mere rotoscoping", a crutch that no "true animator" would ever stoop to use. If Walt Disney were alive today he might hear, "You used rotoscoping? ...Wait! Say it isn't so!" One can almost imagine "Rotoscopers Anonymous" groups springing up to purge the industry of this malady. The cause of all this is a technique where one takes live action footage and uses it to create animation by copying, usually by tracing, the moving images, frame-by-frame, onto animation paper. These hand-drawn images are usually altered to create the final animated images.

© Walt Disney Prod.

Rotoscoping was invented around 1915 by Max Fleischer, who would eventually own the studio that would bring Betty Boop and Popeye to life. While working as an art editor at Popular Science Monthly, he had begun to wonder if it might be possible to use mechanics in the process of making animated cartoons. Along with his brothers, Joe and Dave, he conducted an experiment to see if his theories were correct. Joe, a wizard at machinery, built the devices necessary for the new process of 'rotoscoping' and Dave posed in a clown suit for the creation of the live action reference footage. The cartoon character that came out of this was at first known simply as the 'clown' but later was given the name of "Koko the Clown" and the cartoon series was called "Out of the Inkwell." The cartoons were immediately popular. The realistic movement added a whole new dimension but it was the clever stories and gags that sustained the series. A reviewer for the New York Times wrote in 1919, "After a deluge of pen-and-ink 'comedies' in which figures move with mechanical jerks with little or no wit to guide them, it is a treat to watch the smooth action of Mr. Fleischer's figure and enjoy the cleverness that animates it."

For much of its history rotoscoping has been used in only its most basic form -- carefully tracing every frame or every other frame of the live action film footage of the desired moving images. This has been done not only for character animation but also for moving backgrounds, for moving inanimate objects, and for many things moving in perspective in order to precisely capture the action.

Disney's "Snow White" went well beyond the normal methods. Although it has been significantly downplayed by historians since its 1939 release date, rotoscoping was extensively used as the basis for the movements of the least cartoon-like characters in the picture (Snow White, the Wicked Queen, the Woodsman, and the Prince). Publicity releases of the time spoke of using reference footage. The term "reference footage" -- material to be referred to where and when appropriate -- is much closer to the methodology that was used than the usual approach of always closely following the action. Much of the live action footage was used only to create extremes (the beginnings or endings of actions) for creating "Key" drawings which would then be in-betweened in the usual manner. This left it more up to the animator to decide the timing of the movement.

To create the reference footage for the character of Snow White, Disney hired a Los Angeles dancer named Marjorie Belcher. She gained fame later as a dancer in film musicals under the name "Marge Champion". It would not be too much of a speculation to say that her movements must have been very carefully planned and choreographed in advance. This would prevent wasted movement and having the action purposely 'overplayed' would make Snow White's character blend in more easily with the traditionally freehand animated characters. "Snow White" being the first feature length animated film, was a huge financial and artistic risk where the usual two-dimensional cartoon characterizations would not work. It is not surprising that Disney Studio would rely on rotoscoping to get the film done within as reasonable period of time as

possible and within as tight a budget as possible. What is remarkable is that the practice of rotoscoping was not used in a slavish way, but rather with imagination and great selectivity.

Rotoscoping has not been limited to the production of animated films. It has also been used as a way to learn the art of animation. Use of it for this purpose began in the silent era and it became known as "action analysis". In Leonard Maltin's book, Of Mice and Magic, Walter Lantz recalls, "I would take the old Charlie Chaplin films and project them one frame at a time, make a drawing over Chaplin's action, and flip the drawings to see how he moved. That's how most of us learned to animate." Action analysis later became a cornerstone of Disney's in-house studio art courses.

© Walt Disney Prod.

"It's a mechanical process and looks that way on the screen." In truth, rotoscoped footage looks only as mechanical as the animator makes it. If this comment were interpreted broadly one could say that animation (and with it film) itself is a mechanical process.

"Using rotoscoping (not to mention computers) is being lazy." Animation form the beginning has been a very labor intensive process and methods and tools have been developed since its inception to save work. To not use these labor saving methods and tools would take us back to the days when acetate cels weren't invented and you had not only to animate every frame but had to redraw the background every time as well.
"Rotoscoping footage stands out like a sore thumb." True, if it isn't done with care. In order to be successful, rotoscoped elements must not clash with the rest of the animation in a scene and have to look appropriate. How loosely of tightly the rotoscoping is done as well as how realistic the element being created is can make a lot of difference.

"Animation has a magic that rotoscoping does not." The effect of rotoscoping all depends on what the animator adds to it. Rotoscoped footage created by only tracing and little else adds very little to the finished film. But if movements have been carefully choreographed beforehand, proper care was given to the design of a character, and the animator's skills were used at the proper points to add just the right amount of exaggeration to movement and facial expressions, then this sort of footage can have all the magic that footage created strictly from an animator's head and with their hand can have.

Rotoscoping, when used as a learning tool, can enhance traditional freehand animation. Although it has been used mostly as a time-saving device, rotoscoping can actually improve an animator's skill. However, the opportunity must be taken to study what is happening in the frame.

An experienced freehand animator can enhance the look of rotoscoped footage if their expertise is used to determine which details to exaggerate. Small details in live action film which are often too subtle to translate well during rotoscoping can be exaggerated to "read" better. For instance, a smile or some other change in expression that might be rather difficult to see otherwise can not only be made to "read" but can add much to the scene if an animator uses their skills well. An animator can also use their skills to enhance movement using such concepts as "squash and stretch" or spacing patterns to make a heavy character (such as if an actor is portraying an elephant) show more weight or to make a dancer seem to float in the air. This can make rotoscoped footage looked more lively and "animated". Lack of these important qualities is what is commonly criticized about rotoscoped action and is what most of the time gives rotoscoping its bad reputation.

The practice of rotoscoping can cover a whole range of approaches. In its most basic form every frame or every other frame is traced and used mostly "as-is" and altered very little. A looser approach is to use only the extremes and to fill in all the frames between by freehand means. This still saves work and gives the animator more freedom in the timing of the action. (Of course, in the more usual approach, drawings can be added or deleted to do the same thing.) An alternative approach to either of these is to very loosely draw over the original figures. This gives a much more spontaneous appearance and for certain kinds of films is the sort of asset that rotoscoping in its strictest form would not normally be able to provide.

Frames from the live action footage do not even have to be traced. An animator can look at a frame of the referenced film on a viewer and draw freehand – either the image as it exists on the original film or draw

CONTINUED ON PAGE 14

Pedagogy & Cinema Technology: Hidden Stories

by Adwoa X. Muwzea

Adwoa X. Muwzea is an Assistant Professor at Wayne State University, in the Department of Communication, Detroit, Michigan. She teaches animation history and techniques, scripting and television production. *Sonny's Song*, was screened at the Chicago International Children's Film & Video Festival in 1991 and is one of several short, animated films by Muwzea.

Animation and its creative architects are seldom the focus of cinema studies. Yet animation serves a dual purpose in discussions of cinema history. First of all, history and the development of technology inform modernist approaches to production and academic discourse in film and television studies. In the arena of technology, animation embraces a system of its own essential equipment, techniques, conventions and devices. Secondly, just as an authentic examination of any western media format dregs up the denigrated images of an African Diaspora, animation history is tainted by the vilified images of the Diaspora. So this discussion explores the relationship between the African Diaspora, animation and the development of cinematic technology in western society.

Investigation & Conferencing

In a recent study of animation texts, and early issues of the NAACP's Crisis Magazine,[1] scarcely a word about the role of Black people in animation could be found. The texts attribute no developments of animation technology to Black inventors. Beyond its usual format, Crisis Magazine provides only rudimentary focus and criticism of Black representation in comic strips.

One animation researcher, digging in Disney Studio archives,[2] noted that an African American presence was absent. In a 1991 study, researcher Charlene Love of Los Angeles, began a national search to compile a list of African American animators. Only one of the animators contacted was working independently to produce animation targeting Black audiences. Animator, Leo Sullivan, General Manager of his own production company, notes that "the University of California, Los Angeles interviewed him on video tape for their archive of animators in the twentieth century."[3] In animation history overall, however, neither the impact nor the contributions of the Diaspora have been credited or investigated in any sort of authentic manner.

New York University recently hosted a conference, Black Cinema: A Celebration of Pan-African Film (22-30 March 1994). No mention of animation history, technology or Black achievement in these areas was put forth. Even as one panel prompted a discussion of "the ways in which television and new technologies provide possibilities for distribution and exhibition,"[4] the discussion did not focus on Black contributions to animation or cinema technology. It seemed unlikely that topics of technology would emerge.

A flicker of encouragement was kindled when American Book Award author Toni Cade Bambara spoke, however, during the "History of Blacks in Cinema" panel. Her discussion related to notions of Black achievement in the development of cinema technology.

Training Memory: Toni Cade Bambara[5]

To engage a Pan-Africanist view of education in practice, the discussion pursued by Bambara represents a particularly relevant approach to examining issues of animation and cinema technology. Bambara, reflecting upon the history of Black cinema, points out that during Reconstruction, Black folk in America filed several hundred patents for inventions that relate to physics, light, motion and the development of the kinescope (a television receiver tube).[6] According to Bambara, there is a "hidden history in patents, diaries, journals" which demonstrate the poignant interest in technology of Black citizens in early America.

Bambara contends that Robert B. Forten, the father of well known anti-slavery crusader, Charlotte Forten (1837-1914),[7] was known to have financed several "optical toys," a phonograph and a kinescope. Such instruments figure easily into the technology of animation and cinema. Yet in her discussion of hidden histories, Bambara stresses that the papers of inventor Lewis Latimer (1848-1928), are key to investigations of technology and cinema in the Diaspora. She cites late 1880-1890, as the time in which Latimer was most active, noting during this period "he's on the move."

Lewis Latimer: A synopsis

Latimer, a self taught draughtsman, drew the technical plans for Bell's telephone patent. He was the only African American on the team of the Edison Pioneers. Latimer improved the life and quality of light bulbs by replacing the carbon filament with cotton and bamboo conductors, making electric light practical for homes. He supervised the installation of Edison's electric light system in New York, Philadelphia, Canada and London, England and served in court as an expert witness in defense of Edison's patents.[8] Latimer also authored the book, Incandescent Electric Lighting: A Practical Description of the Edison System (1890)[9]

Bambara confirms that during the period 1880-1890, Latimer was a chief engineer on the boards of Edison and General Electric. Edison's ventures into animation and motion picture productions are documented.[10] Expanding on the notion that Latimer was involved in the motion picture industry, Bambara adds that he was present at the first major public projection of cinema, in October 1886 and at subsequent first projections throughout the United States and in overseas events. She explains that Latimer's presence is evinced by his writings on audience responses at such events. Latimer was in London with the Lumiere Brothers. He was with Coster and Beale "talking scientific, technology...documenting Negro exhibitions," Bambara assets. He stayed with Black families during his most active years and conducted seminars in Black homes to consider the possibilities of creating new films, new applications and apparatus.

Latimer's testimony in defense of nearly all Edison patents, challenged through litigation, brought him recognition as a patents expert. Bambara notes that he also played a significant role in helping other Black inventors to register patents with the U.S. Patents Office. Latimer's significant encounters include meetings with Ferinand Marquiche, a Nigerian associated with the Lumieres. Framing the Pan-African context of the conference, Bambara notes that Latimer's links to Marquiche indicate investigation across the Diaspora. She also cites Picinnies Dancing on the Streets of London and Native Women Holding a Ship, as foreign films related to Black participation in early cinema. Of the latter, Bambara notes that an African American, possibly Spencer Williams, was behind the megaphone. Various diaries recount that in addition to performance, Black folk were assistants and camera operators on such films. Their roles as inventors and scientists are also implied in diaries of Black Americans of the era.

Bambara's insights into hidden history is, at least in part, informed by family experiences with her father. She shares an anecdote about how her father assisted a [illegible] in [illegible] work, between 1880-1890. He read strange materials: telephone books, Greyhound schedules and patents texts." The patents texts were given to her father by Latimer himself, who taught at the Henry Street Settlement.

Digging Deeper: The Rest of the Story

During the early era of animation and cinema, African Americans were inventing and contributing to the technology of the nation. They've made significant contributions in many disciplines, without recognition, so it's probable they've made contributions in the field of animation too. Thus you have the cotton gin-- more likely created by the cotton reaper than the exploiter; the ingenious patents of Granville T. Woods for phone relay systems and rail telegraphy between 1885 and 1888; and the genius of electrical wiring and patents from Lewis H. Latimer.

In 1982, Bell Laboratories, a private research and development company, employed close to a thousand African Americans,[11] who made important contributions to the company. Brian G. Jackson built and instructed computers for Bell Labs. Light reflected back from concentric circle registry marks, called Frensel lenses, is relayed by a system of mirrors to a television camera. A unit Jackson created, called a "frame grabber," captures a picture of light intensity, representing the relative position of circles in the mask and wafer.[12] Such work may relate tot he development of animation and cinema technology, but requires further investigation. Dr. John Henrik Clarke, who was in contact with the Latimer family, is an excellent source for investigating the work of Latimer. Black history sources also provide information on Black inventions.

Pedagogy: A Summary

African contributions to communication technology is apparent. Their works are utilized by media professionals. Still, it is important that their achievements be recognized and taught as contributions from the Diaspora. Applications for inventions and designs from the Diaspora need to be established. It's necessary to determine the extent to which the Diaspora contributes to the development of animation stories, characterizations, cinema history and technology. The African Diaspora, itself, must be held accountable for encouraging and producing creative scholarship in these areas. Then, as animation and cinema history are taught in schools across the Diaspora, and negative descriptions of the Diaspora appear, film students will know that African people have used their intellect and creativity to raise cinema, animation and technology to modern heights.

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Animation on the Internet:

Frame By Frame Pixel By Pixel World Wide Web

Frame By Frame becomes Pixel By Pixel on the World Wide Web!

by Byron Grush

WWW http://laotzu.art.niu.edu/fbfindex.html

Frame By Frame Animation Quarterly has just entered the electronic age. Beginning this summer, 1995, you will be able to access articles and special features of Frame By Frame over the internet. The digital version of our newsletter and journal will join the thousands of other information sites on the World Wide Web. Through a graphical "browser" like Netscape, Mosaic, or any one of many other programs or services, all you need to do is type in our URL (Universal Resource Locator), **http://laotzu.art.niu.edu/fbfindex.html**, and you will be linked to the Frame By Frame Index page. From there, you can download and read articles which have been published in present and past issues of Frame By Frame. Current festival and conference listings will be updated periodically.

Planned are a form to input your personal and/or professional data into our on-line membership database (optional to you), a chance to link to your own "home page" from ours, and an image and animation clip archive. We will have a membership form for "web surfers" to join ASIFA Central and ASIFA International. We will have links to other sites on the internet of interest to animators and aficionados. For those of you who don't have an internet or SLIP/PPP connection as yet, but who E-mail, we will have an E-mail address, **asifa@art.niu.edu**, so that you can communicate with us electronically. If there is a great deal of interest in the E-mail account, we could establish a list-server as an added feature.

So what is the World Wide Web? WWW is a collection of individual sites scattered all over the world on computers connected to the Internet. The Internet is a sort of network of networks, maintained by private companies, schools and universities and government agencies who have agreed to relay data over their lines. Web sites are linked together by imbedding the addresses of documents found at other sites in special documents called "pages" written in a very simple language called html, or hypertext markup language. When a user encounters a link in a document, an interface program called a browser allows them to "click" or otherwise select the link. This selection causes the new document to be downloaded into the user's browser program. Thus the metaphor of a web of connections has been used to describe it.

WWW started at CERN, a physics lab in Europe, which developed it as way for scientists to communicate globally. The first Web software appeared publicly around 1991. The National Center for Supercomputing at the University of Illinois in Champaign/Urbana published Mosaic, a graphical "browser" client for the Web in 1993. There have always been resources on the Internet which have made it one of the most valuable information assets we have. Until the appearance of the Web, only a few methods of finding things existed. These include gopher (go for some info), and archie, text-based search methods. Indeed, the Web was originally accessed through text-only interfaces like Lynx. When Mosaic came out it was easier to have pictures, sound and scripted forms on the 'net. Users finally had a "point and click" interface.

There are now thousands of Web servers in 84 countries. All the major on-line commercial services have been forced to provide WWW interfaces for their customers, since they have been charging users for access to data and services

CONTINUED ON PAGE 15

Conference Planned for Next Spring

The **Fourth Annual ASIFA Central Midwest Animator's Conference and Retreat** is scheduled to be held next April 19-21, 1996, at Starved Rock State Park Lodge, Utica, Illinois.

THE CONFERENCE

The Conference is open to anyone with an interest in animation. You need not be a member of ASIFA to attend or to present. The setting, Starved Rock State Park in Illinois, located on a 125 foot sandstone butte overlooking the Illinois River is named after an Indiana tribe who starved to death during a battle with another tribe. The park has 18 canyons, waterfalls and other spectacular rock formations and 15 miles of trails. The lodge has an indoor pool, whirlpool and saunas.

PAPERS, PANELS AND WORKSHOPS

Papers can be on any subject relating to animation: critical, theoretical issues in historical, contemporary or future contexts, social, political, commercial, independent, experimental, personal, educational or computer related topics all are welcome. Papers will be juried and may be published in Frame By Frame, the quarterly publication of ASIFA Central.

Panels are to be organized and proposed by one presenter who is responsible for contacting the other panelists in advance. Short biographies of the panels should be provided in addition to an outline of the discussion topics when making the proposal to us.

Workshops should be of interest to a range of people from professional animators to non-animators and those with an interest in the art form: introduction of new technology or new techniques, creative approaches, collaborative projects, etc. Please be very specific about equipment and space needed for your proposal, including what you will supply yourself.

POSTER SESSIONS

Poster sessions will provide opportunities for animators to present their own work or the work of other animators. Let us know what format (film, video tape, etc.) you will need, and the approximate length of your presentation. Proposal should include a short biography of you and/or the artist whose work you are showing. Stills, slides, a video clip or sample reel may be requested if we run out of time slots. Student animation and school reels are especially welcome.

FURTHUR INFORMATION

Marla Schweppe
ASIFA Central Animator's Conference
762 Elmwood Terrace
Rochester, New York 14620-3716
E-mail: mks@cs.rit.edu

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6th Annual Midwest Animation Lecture Series

Stay Tooned Animation Gallery has announced the 6th Midwest Animation Lecture Series. Held each year from April through November at the Arcade, 272 E. Deerpath in downtown Lake Forest, Illinois, the lecture series has brought a virtual who's who of animation to the Chicagoland area. Each lecture includes rare behind the scenes video clips as well as an audience question and answer period. Previous guests of honor have included Marc Davis, Ward Kimball, Ollie Johnston, Joe Barbera, Bill Hana and Robert McKimson, Jr., just to name a few. The lectures are usually conducted on Saturday evenings at 6 PM and admission to the lectures are free. Invitations are required and can be obtained by calling Stay Tooned Gallery at (708) 234-3231. Invitations to lectures will be mailed to all who call.

Monday night, June 5th, from 7 to 9 PM at the Lake Forest Gallery, Stay Tooned is proud to present Eric Goldberg, creator/animator of Genie (Disney's Aladdin) and co-director of Disney's Pocahontas. Mr. Goldberg will lecture, show rare video clips and conduct a question and answer period. Orders are now being taken for a special serigraph. The first twenty-four ordered will be signed by Mr. Goldberg.

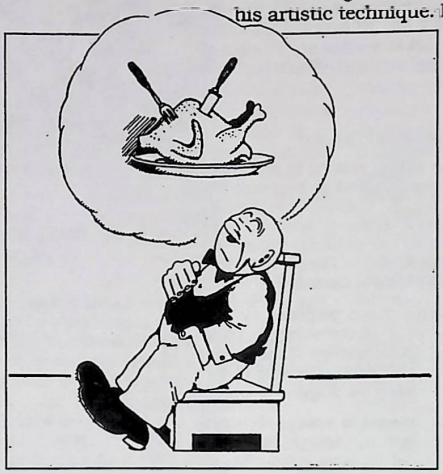
On Saturday, June 10th, from 6 to 9 PM at the Gallery 4944 France Ave. S. (50th and France) in Edina, Minnesota, Stay Tooned is proud to present Mr. Bill Justice, creator of Chip and Dale and Bambi. The phone number in Edina is (612) 927-8797.

Chicago's Lost Animations

by Daniel Gummerson

This year's midwest chapter of ASIFA conference attracted speakers ranging from students who had just completed their first animations to professional animators. However, one of the most interesting presentations was given by historian George Hagenauer.

Working as a historian, George Hagenauer's research of Chicago gangsters took a turn about ten years ago, when he discovered the animations of Andy Hettinger. In the early days of animation between nineteen thirteen and nineteen fourteen, Hettinger worked as a cartoonist assisting on Sidney Smith's "Old Doc Yak" series. Hettinger would later go on to create his own series featuring Amos Roach which appeared in the McHenry Illinois Newspaper. Amos Roach would eventually come to life in two animated films by Andy Hettinger, "A Restless Night" and "The Stolen Dream."



During the making of the two films Hettinger developed techniques that are now thought of as the Hanna Barbera school of animation. Methods such as drawing the figures on transparent paper and printing only a single background that would be used for the entire scene, instead of redrawing the background on every frame of the animation. Another time and labor saving technique of Hettinger's was using a single frame of animation for twenty to thirty shots by simply drawing more and more onto the frame. This particular process was mainly used for word balloons, giving the illusion of words drawing themselves without rewriting whole words and entire sequences for every shot. Hettinger also made innovations in his artistic technique. For example, he would create a rubber stamp for objects that needed to be frequently drawn and redrawn. Andy would then use an air brush to shade these objects and figures to create a sense of depth.

Taking more of an interest in Chicago's history of being a major area for the production of animated films, George Hagenauer began looking for more work by Chicago animators. George soon realized this would be more difficult than he had imagined. Not being able to uncover any other animations George assumed it was because of the self destructive nature of the film stock used in those days. Further investigation did however reveal a much different story. According to George Hagenauer, most of the Chicago animations were actually destroyed in the later part of the nineteen tens by Windsor McKay after he obtained the patents to several types of animation processes. McKay then used the patents to force the Chicago animators to destroy their work, causing them to go out of business. The animations of Andy Hettinger seem to have only escaped destruction due to his own death in nineteen fifteen.

Animator Wanted!

Animator Needed to Restore Silent Cartoon

About ten years ago, I obtained most of the art and a partial print of two animated films produced in the Chicago area by Andy Hettinger between 1913 and 1915. In the early days of animation, Chicago was a major area for the production of cartoons, usually featuring characters appearing in local newspapers. Hettinger initially assisted on Sidney Smith's Old Doc Yak series. Hettinger later produced two cartoons featuring his own character, Amos Roach, who was appearing in the McHenry Illinois newspaper and possibly other outlets. The two films, "A Restless Night" and "The Stolen Dream" were animated on the pre-printed backgrounds. Over 10 minutes exists on the film of "The Stolen Dream." Only the last 200 drawings need to be reshot to replace the nitrate film that had disintegrated. In spire of the fact that "A Restless Night" seems to have been shot first, no footage exists of this film.

In the late teens, New York animators who owned the patent to various processes forced the Chicago area animators who worked on paper out of business. As a result, most of the early Chicago cartoons were destroyed. Hettinger's films escaped destruction because of Andy's sudden death in 1915. I would like to restore these possibly only examples of Chicago animation. I have experience as a historian, researcher and grantswriter. I'm not, however, an animator. I'm looking for someone skilled as an animator who'd be willing to collaborate on the project. Interested individuals can contact:

George Hagenauer,
Box 930093, Verona, WI 53593.
Days: 608-271-9181; eve: 608-845-9651

What is ASIFA? by David Erhlich
Continued from Page 4

Dissemination of Animation Artwork
ASIFA has done its best to further animation as a fine art. We encourage and organize exhibitions of animation artwork at animation festivals, and we have served as an informal agent for our members, selling art work to collectors in the U.S. and Europe.

Visiting Animators Program
Once or twice a year, together with our other American Board member, Marty McNamara, I bring a Visiting Animator to the U.S., to tour and screen films. In the past three years Lejf Marcussen (Denmark), Michel Ocelot (France), Barry Purves (U.K.) and Bordo Dovnikovic (Croatia) have all toured the U.S., screening films and lecturing at museums, schools and churches.

ASIFA International Membership
ASIFA member ship is open to all individuals interested in animations. Students, teachers and aficionados are most welcome. You get a lot of benefits with your membership, including the knowledge that you are supporting a world-wide organization that lobbies effectively for the best in animation, that brings the world a little closer to our shores, and that brings hope to hundreds of our colleagues living in poorer circumstances. We need you and we hope you need us. Give us a chance to show you what we can do together.

David Ehrlich, vice-president, ASIFA International

ASIFA Vancouver! by Leslie Bishko
Continued from Page 5

Bob Bennett is finishing "Thorax the Conqueror," in which a prehistoric mosquito accidentally thawed from the ice by 3 scientists comes to life and wreaks havoc in a science lab in the middle of the Yukon. Produced by Duane Beaver. Bob is currently working on storyboard ideas for his next film.

OH yeah - about the web...I'm not going to do an ASIFA-Vancouver home page per se, but I am keeping animation resources on line - ASIFA addresses, SAS, AJ, etc., and I'm going to stick addresses for film fests in there as well. Let's LINK!!

http://fas.sfu.ca/cs/people/GradStudents/bishko/personal/leslie.html

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Animator's Dirty Little Secret? by David Thraser .
Continued from Page 7

their character in the same exact pose as the actor. This approach solves a lot of problems if your cartoon character does not happen to have the same proportions as a natural human figure. This very likely how Snow White was drawn. (Snow White stood five heads high while a natural human figure stands around six heads high. This would have presented problems had the footage been directly rotoscoped.)

Rotoscoped and freehand animation can exist side-by-side if both are used intelligently together. Both have their place and their purpose. Rotoscoping, by no means, eliminates the need to develop animation skills and knowledge. These things are still necessary if you wish to use it effectively. The fairly recent introduction of computers is blurring many boundaries and turning many cherished beliefs about animation upside down. The very notion of animation is being changed by something called "performance animation" (a process where the movements of an actor directly affect the movement of an on-screen character in real time). Even with that new way of doing things the basic understandings of movement and action still affect the success of the project -- knowledge that is (or should be) part of an animator's basic set of knowledge -- things animators take for granted like "squash and stretch" and concepts like "anticipation". There will always be a need for animators in one form or another.

What really matters is not how a project was created but the magic that is hopefully created when the work is finished. A film still has to be entertaining, no matter how beautifully animated it is or what methods were used in its making. To believably create that other world up on the screen (no matter what kind of screen it may be), it's up to animators to use ALL their tools wisely and effectively and with imagination.

Research sources:

"Walt Disney: An American Original" by Bob Thomas, 1976, Fireside Books (Simon and Schuster)

"Of Mice and Magic: A History of American Animated Cartoons" by Leonard Maltin, 1980, McGraw-Hill Book Company

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Hidden History by Adwoa X. Muwzea
Continued from Page 9

[1] "Animation Signifiers: An African World View," A.X.Muwzea. Unpublished paper presented at the "5th Annual Society of Animation Studies Conference," Farnham, U.K., 1993. The paper references animation texts by Charles Solomon; The American Film Institute; and Leonard Maltin.

[2] "Gallup Goes to Hollywood: Opinion Polling, Market Research and American Film," Susan Ohmer. Ohmer presented her dissertation research from New York University, Department of Cinema Studies, at a Wayne State University colloquium, 4 Feb 1995.
[3] From the vita and self composed biography of Leo D. Sullivan, Jan 1994. Sullivan has overseen all phases of production on animated television shows in China, Thailand, the Philippines, Spain, France, Canada, Australia, Germany, Ireland and the United States.
[4] Black Cinema: The Artist's Perspective, "Black Participation in the Film Industry: Black Hollywood," was a panel convened on Saturday, 26 March 1994. The panel's discourse in outlined in the conference bulletin.
[5] Toni Cade Bambara called her presentation by the title "Training Memory." The details of her speech which pertain to cinema technology is outlined in the discussion which follows, along with direct quotes from her presentation.
[6] Burrows, Wood, Gross. Television Production, Disciplines & Techniques, 5th Ed., (1992), p. 125, 187. Wm. C. Brown Publishers, Iowa.
[7] Sterling, Dorothy, ed., We Are Your Sister. Black Women in the Nineteen Century, (1984), p. 119. W.W. Norton & Company., New York. The text provides a partial discussion of the Forten family. An Elder Charlotte Forten (1784-1884), was the matriarch of this Philadelphia family, and the mother of Robert B. Forten.
[8] "Black Americans in the Field of Science and Invention," Robert C. Hayden, in Blacks in Science, ancient and modern, Ivan Van Sertima, Ed., p220. Transaction Books, New Brunswick, 1983 (1989).
9 Ibid., p. 273.
[10] See *Animation, A Reference Guide*, Hoffer, Thomas W. (1981), p. 10, Greenwood Press, Connecticut. Also, The Animation Book: a complete guide to animated filmmaking from flip-books to sound cartoons, Laybome, Kit (1979). p. 86, Crown Publishers, New York.
[11] Van Sertima, p. 227.
[12] Van Sertima, p. 227.

Animation on The Internet by Byron Grush
Continued from Page 10

which are more or less "free" on the Internet. Of course, nothing is really ever free, your school or company is paying for the Internet connection you are using. But if you have Internet access at your job -- even only E-mail -- you have access to Buckminster Fuller's "Global Village" in a very real sense.

Recently, a number of private companies have popped up who can provide dial-up access to the Internet for your home. Often the cost is less than the Internet service offered by Compuserve or America On-line. All you need is a computer capable of graphic display (256 colors is adequate) and a high-speed modem (9600 baud is minimal, 14.4K is better, 28.8 is more or less standard now), a SLIP or PPP connection (Serial Line Internet Protocol), and software needed to interface with your server (usually available from your provider) and some kind of browser. You can buy off-the-shelf products like Internet In A Box, but read carefully! Some of these products restrict you to a specific provider. If you already have Compuserve, Delphi, America On-line, Genie, or another on-line service, they will be your easiest way to get started.

The old "my computer is better than yours" argument isn't even relevant any more. The Web doesn't care if you have a MAC, a PC, an Amiga, an SGI or a dumb terminal in some dusty old room on the third floor of some Music building somewhere. It is the browser software, like Netscape or Mosaic, which "knows" what your computer can do to display text and images. The document is embedded with "tags" to tell the browser what text style to draw or if there is an link to select. The browser can evoke other related programs called "viewers" to play movie or sound files which can be downloaded over the Web. This last feature is what should be of interest to animators. Already there are numerous on-line galleries like the 911 Gallery in Indianapolis, who offer images for sale over the World Wide Web.

So get virtual! Start surfin' the Web with us. Let us know what you would like Frame By Frame (Pixel By Pixel) to offer on-line: a job data base, an on-line animation gallery, digital resumes, interactive feedback?

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ABITIBI: Festival International En Abitibi-Temiscaminque
Oct 28 - Nov 2, 1995
Deadline: September 1
animation, documentary, fiction, original version with French or English subtitles.
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ISEA95 Montreal
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from September 17 to 24, 1995
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Montreal (Quebec) Canada H2X 2A3
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F:(514) 842-7459
isea95@er.uqam.ca
WWW http://isea95.comm.uqam.ca/isea95.html
ftp isea95.comm.uqam.ca

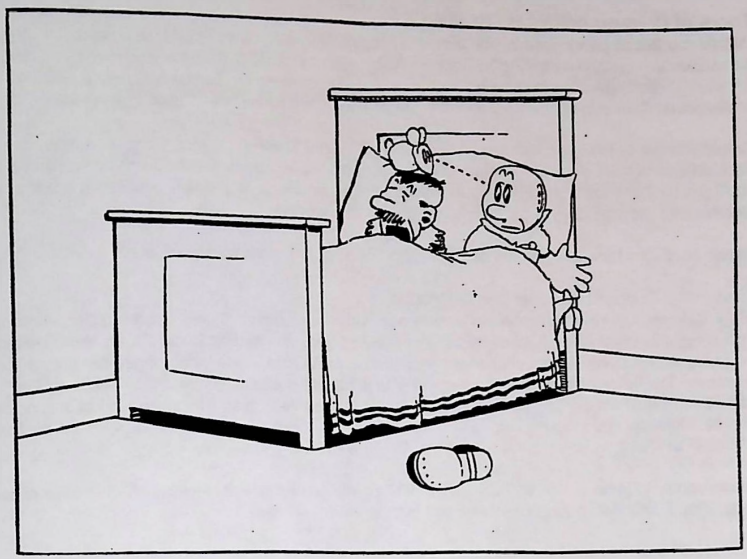
The Art Center of Battle Creek is currently reviewing proposals for their upcoming exhibition "IN ACTION: CARTOONS, ANIMATION, AND CONTEMPORARY ART" to be on view December 1, 1995- January 21, 1996. Illustrated catalog of exhibiting artists, artist-run workshops, and Visiting Artist lectures are possible pending funding.

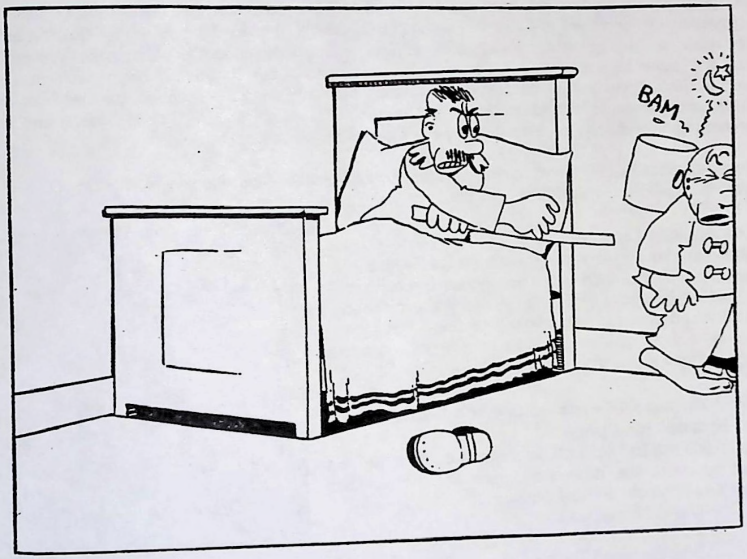
Interested artists working in animation, cartooning, or other media influenced by these artforms may send examples of their work (videos, slides, or photos), resume citing experience and background, and a stamped self-addressed envelop for return of materials to:

"IN ACTION" attn: Tim Norris, Art Center of Battle Creek, 265 E. Emmett St., Battle Creek, MI 49017
Deadline to receive materials is July 1, 1995

London: British Short Film Festival
September 15-24, 1995
Deradline June 2, 1995
Films produced in 1994 & 1995 less than 40 minutes long, English subtitled or dubbed. For submissions: films & videos accepted VHS, PAL & NTSC only.
Room 313, BBC Treshold House, 65-69 Shepherds Bush Green, London W12 7RJ
Tel: 081 743 8000, ext 62222/62052
Fax: 081-740 8540

LIEPZIG: INTERNATIONAL FESTIVAL FOR DOCUMENTARY & ANIMATION
OCTOBER 31 - NOVEMBER 5 1995
DOKFESTIVAL LEIPZIG, ELSTER. 22-24, 94109, LEIPZIG, GERMANY





all Andy Hettinger images courtesy of George Hagenaur. © 1995 by George Hagenaur

ASIFA CENTRAL - FRAME BY FRAME

Tours of Chicago Animation Studios
Would you like to participate in our tour of Chicago Animation and Production Studios? We're looking for studios who would be willing to host an ASIFA Central Studio Tour for our members. What's in it for you? The satisfaction of knowing you've provided a connection to the Midwest's ONLY professional Animation organization with ties to the International animation community.

Would you like to help out with the Studio Tours? We're looking for members (and new members) to work on coordination, food, mailings, phone calls, transportation, and so forth. What's in it for you? You'll get to experience the Chicago animation scene up close. If you feel programs like this are valuable, remember, they depend on your help and support!

Please contact Mary Lou Haynes at 312 233-8788 if you want to participate!

Corporate Sponsor's Advertising Program
ASIFA Central depends on its corporate sponsors to provide a vital connection to the world of professional animation in all its aspects. We want to give something back. As an experimental program, ASIFA Central will begin to run notices on its World Wide Web pages for corporate sponsors. The value of this kind of advertising is probably dubious, since it is a public venue (something like 6 million people access the World Wide Web), and therefore kind of a random market. However, purchasing this kind of advertising on Compuserve or Prodigy would cost you lots of bucks, so there must be something to it. We are hoping you will try it out.

Please contact Byron Grush at 708 357-7607 or mail to Frame By Frame, 720 Prairie Avenue, Naperville, IL 60540, if you are interested in WWW advertising.

Pixel By Pixels Animation Gallery
Want your animation on-line? We will be setting up the ASIFA Central Pixel By Pixel Animation Gallery on the World Wide Web this summer. We want ASIFA Central members who have original animation or graphic art to be represented in this gallery. There will be no fee for (paid) members. You need not be a computer expert or even have an internet account to participate. We can convert your animation clips and stills into digital form. You need to send a good quality video of the clip you want in the gallery, along with the proper credits. No more than 10 seconds, please! Stills can be glossy photograph or high-resolution digital images. DOS/windows, MAC or SGI movie and image formats can (probably) be used. If you have a question, please contact us.

Please contact Pixel By Pixel, c/o Byron Grush, 720 Prairie Ave., Naperville, IL 60540, byron@art.niu.edu or asifa@art.niu.edu

Membership Directory
When you send in your membership dues, Please remember to include a short bio and other info that you would like published in the directory. Please keep us informed of any changes in your listing.... many members move or change jobs and our mailings come back without forwarding addresses!

ASIFA Annual Midwest Animator's Conference and Retreat (see page 11)
Would you like to help with next year's conference? we want to make the next one bigger and better than ever! You can help. Please contact:

Marla Schweppe
ASIFA Central Animator's Conference
762 Elmwood Terrace
Rochester, New York 14620-3716
E-mail: mks@cs.rit.edu

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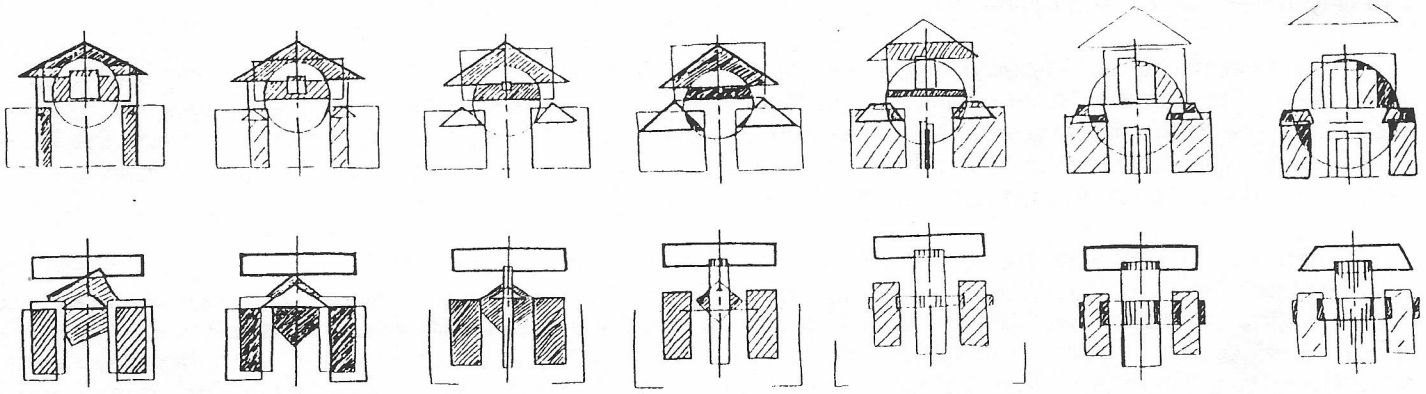
FRAME by FRAME

Summer/Fall 1995



ASIFA central

animation quarterly

http://laotzu.art.niu.edu/fbfindex.html

12th Chicago International Children's Film Festival

by Marie Cenkner

I had the pleasure of again being part of the animation jury for the Chicago Children's Film Festival. This year opening night is October 6th. The festival runs through October 17th. The animation was outstanding this year. I would like to highlight some of my favorites for you.

Four films that I found particularly outstanding for creative use of animation were *The Artist, It's Always Me, Sandburg's Arithmetic* and *Alice. The Artist* by Michele Cournoyer, National Film Board is, I believe, rotoscoped. It is the story of a young girl, musically inclined, and not understood by her family. A very lovely film from all points of view. *It's Always Me — Letter Monsters* by Joia Hesserbarth, USA. This drawn, mixed media film about a dyslexix girl, is a very engaging stream-of-consciousness story, though it is a little weak in the narrative wrap-up. *Sandburgs Arithmetic* by Lynn Smith, Canada. Carl Sandburg reads his peom, "Arithmetic." Drawn animation, paint and crayon, loose style, contribute to a film which is excellent for stimulating creativity in the viewer. *Alice* by Bellanger Nicolas, France, is a short three minute story of a little girl's day at nursery school. Drawn animation in simple crayon line style makes for a very original presentation.

There were also several traditional cartoon-style drawn animations worth noting. *Do Nothing Till You Hear From Me,* by Pernilla Hindsefelt and Jonas Dahleck, Sweden, is excellent drawn animation and design. The story is about instruments at night in a large upscale restraurant with a trumpet flirting with a violin, and, of course, a surprise ending. It reminded me of Tubby the Tuba. *The Hen House* by Kari Hakkinen, Finland, has excellent animation and design. The director descripbes it as "A hilarious animation about the stress caused by profit responsibility in a hen house run according to a hierarchical system." *The Three-legged Cat* by Evan Frizzell, Weston Woods, USA and New Zealand is great animation of charming tales about a peg-leg cat who is mistaken for a hat and taken on a ride atop her owner's brother's bald head.

Two drawn animtions with especially good and entertaining messages for children were *The Little Wolf,* and *The Polar Bear. Little Wolf* by An Vronbaut, England is good design and animation about the smallest member of a wolf pack who goes astray and is retrieved in an unusaul way by his brothers. *The Little Polar Bear: The Teddy,* by Teo Kerp, Germany is about the third party of a trio who feels neglected and a little jealous when the other two decide to adopt a discarded teddy bear.

There were 4 stop motion animated films this year. *Hot and Spotty* by Kevin Griffiths, England, is one of the classic "Old Bear Stories" by Jane Hissey, stop motion toys. *Gogs* by Sion Jones, Deinior Monis and Michael Most, Wales, is clay animation, well animated and designed. "A stone age family whose lives are ruled by the elements discover fire... but are uncertain how to use it properly." A very comical film. *The Chamber Stork* by Katarina Lillquist, Finland, is nicely done object, stop motion puppet animation. A poet finds an enormous egg in his tiny room. It hatches and the ensuing "raising the creature" adventure changes him forever. *The Barber of Seville* by Natalia Dabibha., Wales production and Moscow production, is 28 minutes of ambitious puppet animation with elaborate sets, camera movements and very smooth animation of the well known opera.

Of special note are several films from the series, *Rights From the Heart - Part II,* produced by the Canadian Film Board. Each one asks a hard question about children and the burden different political and social circumstances inflict on them. No solutions are offered. *Jonas and Lisa* by Zabelle Cote and Daniel Schon is drawn animation on the question, "What can they do?" of three children, an overworked mother and an alcoholic father. *Ex Child* by Jacques Drovin is a pin screen film on "A soldier at 13, Why?" A young boy is inscripted into the army. *Baroque 'n Roll* by Pierre M. Trudeau is stop motion and cut paper animation on "A Racist, Why?" Part I and II are available fro purchase from Facets as are many other animated films. Hope you can attend the festival. Feel free to call me (798 432-7824) as the time approaches. I may have a film showing schedule, or you can get one from Facets (312 281-9075)

Animated Films at The 12th Chicago International Children's Film Festival

The 12th Annual Chicago International Children's Film Festival is organized by Facets Multimedia, Inc., a not-for-profit film and theater organization. The Festival continues Facets' to providing the best in Children's entertainment to Chicago-area audiences. The Festival awards international recognition to those films and videos for children which attain the highest artistic achievements. At the end of each screening, children are given ballots on which to rate the films. Ballots are counted at the end of the Festival and the film chosen by the children is awarded "Most Popular Film of the Festival."

Opening night, "Over the Rainbow," will be held on Friday, October 6th, with a reception at 6:30 PM and a screening at 7:30 at the Chicago Cultural Center, Washington Street at Michigan Avenue in downtown Chicago. Tickets should be obtained in advance and are $25 per person. (312 281-9075) Some of the films to be screened at "Over the Rainbow, A Celebration of Short Films" include Frog, Where are you? by Gary Templeton, Baroque 'n Roll by Pierre Trudeau, Arkelope by Roslyn Schwartz, Sandburg's Arithmetic by Lynn Smith, Little Wolf by An Vrombaut, Birdland: Over the Rainbow by Jannik Hastrup, The Three-Legged Cat by Euan Frizzell, AN Artist by Michele Cournoyer and Where the Heart Remains by Alison Toomey.

All other performances . ctober 17th. will be held at Facets Multimedia, . W. Fullerton Avenue, in Chicago. The number to call for information is 312 281-9075. Animation is sprinkled throughout the festival, but it is featured in specific programs:

Saturday, October 7th, 10 AM, Cinema One, Facets Multimedia
Into The Garden with Beatrix Potter! Films from Great Britain.

Saturday, October 7, 3:30 PM, International Performance Studio, Facets Multimedia
Take One! A workshop with Caroline Thompson, director of Black Beauty, writer for Nightmare Before Christmas, The Secret Garden and Edward Scissorhands,

Sunday, October 15, 12 noon, Cinema One, Facets Multimedia
Zebras and Goblins Galore! An Animation Celebration Films from Norway, Finland, Canada, the US, Japan, New Zealand and Wales.

ATTENTION MUSICIANS!

PREPARE TO JOIN THE MULTIMEDIA REVOLUTION!

by Mary Lou Haynes

Would you be interested in enrolling in a twelve week evening course in downtown Chicago titled 'Introduction to Audio and Computers in Multimedia'? Requirements/pre-requisites would include a basic knowledge of music composition and some college. A Music degree is NOT required. The hands-on course could begin with the Winter semester starting Jan 8, 1996 to be taught by a composer/computer specialist through a Chicago music organization.Tuition could be charged to your Visa/Mastercard and a certificate is issued upon successful completion. Class could be on Tuesday or Wednesday or Thursday night for 2 hours from 6pm to 8pm. No books, midterms or finals!

To respond to this survey, please e-mail your choice of evenings (Tues or Weds or Thurs) with your Name, Address, Phone numbers to: M. L. Haynes, MorgPk@aol.com. You will be sent a result of the survey responses and more info in mid-December.

The Animation Network Club: Contents and Questions

by Jane B. Dabish

The Animation Network Club, out of West Bloomfield, Michigan, publishes a newsletter and runs events with speakers from the industry. Last July the group held a one-day seminar featuring Ken Southworth from the American Animation Institute in North Hollywood, California. Mr. Southworth has worked in the animtion industry for over fifty years, for isney, Hanna Barberra, Filmation and Walter Lantz. He spoke about his experiences as an animator and demonstrated his work and answered questions. Jim Fobar, a fine arts illustrator who works as a freelance assistant animator and background artist for local companies also spoke. He talked about what major dtudios are looking for in new employees and about the role of computers in animation today.

Future events will be annouced in the Animation Network Club's newsletter. The Club also makes available a Cartooning Package, which sells for $3.99, which is great for students entering the animation industry, or for anyone who enjoys cartooning. To purchase the package or to be added to the mailing list, call (810) 626-2285 or write to The Animation Network Club, P.O. Box 251651 W. Bloomfield, MI 48325-1651

Toy Story: The First Computer Animated Feature

by Byron Grush

"We're storytellers who happen to use computers. Story and characters come first and that is what drives everything we do," says "Toy Story's" director, John Lasseter. And everything John Lasseter does brings to the animation process that unique story-telling ability that sets his work apart from the crowd and sets standards that make us forget we are watching renderings made on a computer. Lasseter, a former Disney animator, is perhaps known best for the short films he has directed for Pixar, including "Luxo, Jr.", "Red's Dream", the Academy Award winning, "Tin Toy" (which may have part of the inspiration for Toy Story), and "Knick Knack".

Disney and Pixar have teamed up again to produce "Toy Story", the first full-length computer animated feature film. Due to be released in November, 1995, you can get a preview of the film on the Disney world wide web site, http://www.disney.com/MoviePlex/Features/ToyStory/ToyStoryHomeT.html. In the past, Disney has struggled with the integration of computer animation into its films, attempting too little too soon in "Tron", using the computer for layout in "The Mouse Detectives", or mismatching whole scenes as in "Beauty and the Beast". This time, the success or failure of the film will depend a great deal on how well the look and feel of the computer generated characters reinforce the Disney formula of art, story, music and famous actor's voices.

Borrowing from Raggedy Ann and Andy a little, "Toy Story's" toy characters come to life when people are not present. There is also a hint of the conflict between tradition and new technology as the old favorite toy, a pull-string cowboy doll, is threatened by the arrival of an space-age action figure complete with laser gun. The older toys include Mr. Potato Head and a Slinky Dog, and a Bo Peep figurine lamp. The most intriguing concept in the story revolves around the venture into the outside world that leads the cowboy and his advisory into the world of the "mutant" toys. Here, the application of the computer makes the most sense in its potential to create a surrealistic and bazaar environment.

The old tried and true is in effect, as Disney taps into some box office talent. Tom Hanks is the voice of Woody, the cowboy, while Tim Allen play Buzz Lightyear, the action figure. Somehow, however, I imagine that Don Rickles as Mr. Potato Head and Annie Potts as Bo Peep will probably steal the show. Music for the picture is composed by Randy Newman and will be more integrated into the emotions of the plot, rather than following the standard animated musical style found in other Disney movies, according to Lasseter.

Most of the animators who worked on "Toy Story", and some reports number them in the 100 to 150 range, were from traditional backgrounds with experience in clay, puppet or hand drawn animation. Pixar wrote some proprietary software, especially for network rending of the complex and time-consuming scenes of the neighborhoods and environments. Expect to see lots of articles about the technology used in this movie. Already there have been a few in Animation Magazine, Computer Graphics World and Cinemafantasitc. The stills I have seen remind me of characters from "Tin Toy" and "Knick Knack", while the lighting and sets seem to have gone to yet another level, allowing some dramatic ambiance usually absent from computer animated films. What I'm hoping for is the subtle and touching movement Lasseter achieved in "Luxo Jr.", which confirmed him in my mind, at least, as the first computer animator able to bring life to what can sometimes be a very cold and mechanical medium.

The 6th International Animation Film Festival in Japan: HIROSHIMA '96

Hiroshima '96 will take place from August 22 to 26, 1996. Under the spirit of Love and Peace, The Hiroshima Film Festival has always been aiming and striving for the development of animation art and it is our sincere hope to continue the manifestation together with all of you who love this art form.

Final date for entry forms is March 21, 1996.
Period for films/videotapes is March 1 - April 21, 1996

HIROSHIMA '96 FESTIVAL OFFICE
4-17, Kako-machi, Naka-ku, Hiroshima 730 JAPAN
Phone: 082-245-0245
FAX: 082-245-0246
Cable: HIROANIMA

WANTED: ARTICLES, PAPERS, PICTURES, NOTICES

for Frame By Frame Animation Quarterly.
Deadline for next issue: November 15th, 1995

Send written material as hard copy printout and text only format on floppy disk (IBM or MAC high density disks) and pictures as TIFF, TGA, GIF, or photographs through mail to:

Frame By Frame
c/o Byron Grush
720 Prairie Ave.
Naperville, IL 60540

E-mail articles and notices to:
byron@art.niu.edu

WANTED: Animation Clips for PIXEL BY PIXEL Gallery

Send video tape, MPEG, FLIC, or short clips and GIF or JPEG of stills of your animation for our on-line animation gallery. Get info from http://laotzu.art.niu.edu/asifa.html

STAYTOONED GALLERY PRESENTS
Mrs. J. Ward, the voice of Rocky and Bullwinkle, at the Lake Forest Gallery on Oct 21st, 1995. For details and a schedule of other speakers in the Lecture Series, call 708 234-3231

Startoons McClenahan Honored

by Leonard Kohl

On Saturday, September 9, 1995, animator Jon McClenahan became the second ASIFA/Central member to be honored by the International Popeye Fan Club with the prestigious Lifetime Achievement Award. The fan club annually honors an individual for his or her outstanding contribution to keeping the character of Popeye the Sailor before the public eye.

During his animated career McClenahan has worked on a variety of projects, such as Warner Bros./Steven Spielbergs Tiny Toon Adventures, Animaniacs, Taz-Mania, etc. He was honored more for these contributions in the field of animation than for his work on Popeye.

McClenahan began his animation career as an in-betweener working on the Hanna Barbera Popeye television series in Australia. I need to tell you right off the bat, that Popeye is one of my all-time favorite characters, real or fictitious, said McClenahan. Ive always been attracted to him as a character — a rough, foul-mouthed, ugly sailor. I never animated him — for that I am deeply regretful. I only in-betweened on Popeye. It was a thrill! Just putting a drawing of Popeye on my lightbox was like a wonderful dream come true.

A plaque was presented to McClenahan during the 5th Annual International Convention by Michael Brooks, co-founder of the official Popeye fan club. The club is now located in Chester, Illinois, the hometown of Popeyes creator, Elzie Segar. Brooks said, Jon McClenahan is worthy of the award for his love of the character, and his love of animation. Maybe someday, Jon McClenahan himself will produce a Popeye cartoon series that [the sailors] creator, E.C. Segar would be proud of.

McClenahan said to be honored was thrilling, and thoroughly enjoyed visiting the town of Chester, with its statue of Popeye overlooking the Mississippi river, meeting the people of Chester, and participating in the 16th Annual Popeye Picnic and Parade. He mentioned his only regret was that he hadnt been more persuasive in convincing his family to join him at the convention in Chester. I hope to be back next year, McClenahan said.

Previous honorees include former Max Fleischer animator Gordon Sheehan, Cliff Holman a childrens television entertainer, and comic book artist George Wildman.

In 1993, Sheehan (who also is an ASIFA/Central member) was the first recipient of the Lifetime Achievement Award. His work on the Fleischer Popeye cartoons began in 1933 with the little sailors first appearance, and included many Popeye classics.

That same year, Cousin Cliff Holman also received the award for his nearly 40 year run of a Popeye T.V. program. In 1994, George Wildman was honored for his work on the comic book adventures of Popeye during the 60s and 70s.

The Official Popeye Fan Club membership weighs in at over 600 members strong, and includes professional animators, writers, artists, and just plain old Popeye fans. Members get a quarterly newsletter, and advance notice of special events. For further information on how to join, contact Michael L. Brooks, 1001 State Street, Suite 1, Chester, IL 62233; or call (618) 826-4567

Modern Media/ Modern Architecture
Animation in Architecture

An Interdisciplinary Teaching Method

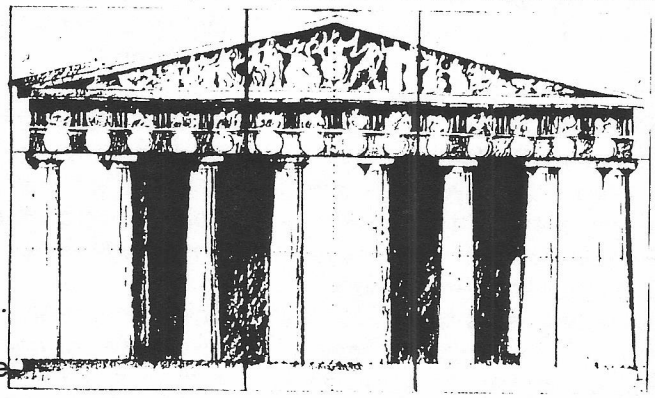
by Linda and Mark Keane

We seek to liberate the creative process in the undergraduate design studio. This program proposes an exercise to facilitate the beginning. It is a model based on several years of practical application at two schools of architecture. The following describes the methodology and subsequent findings.

Linda Keane is an architect, artist and partner in STUDIO 1032, an architectural firm in Milwaukee and Chicago. She currently teaches design, theory and digital animation at the School of the Art Institute of Chicago were she served as department chair from 1985-90. Mark Keans is an architect, filmmaker and partner in STUDIO 1032. He teaches design and Drawing at the University of Wisconsin at Milwaukee where he heads the Frank Lloyd Wright Initiative. Animated Architectural films by Mark and Linda Keane are published in Architecture on Screen (1994), which has been shown on PBS in Chicago and Europe. The two and currently completing a media book, ARCHITECTURE: An Animated Introduction, for CD ROM.

The study of architecture as frozen music in lecture courses via static slide images limits the experiential information for the viewers. Introducing the study of historical references as subject matter to be analyzed, dissected, interpolated and developed into alternative design languages, opens the experience to exploratory invention as a process for design. Utilizing film and video to record the exploratory process unfreezes the music of the typical design studio and allows for the endless review and discussions of architectural issues.

In undergraduate architecture and interior architecture studios, individuals select a twentieth century painting, and/or a twentieth century piece of architecture. Preparing written research on the artist/architect and the work of Modern Art, the student studies issues from which the piece originated, its time period and its impact. The relationship of Fine Art to Architecture is discussed. The blank 8 1/2" x 11" page is used as the canvas: the site. From it, upon it, within it, through it, the studio is challenged to create space. 2-Dimensional design language transfers to 3-Dimensional space, which then transfers to a 4-Dimensional experience of architecture.



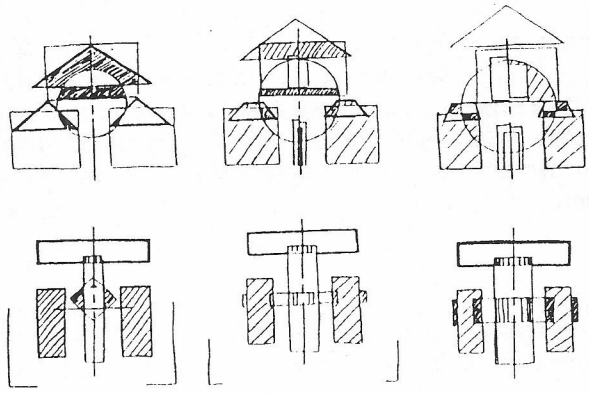
Each student conceptually analyses the piece and draws 5 - 10 minute reactionary sketches aimed at understanding the essence of the vocabulary. These initial drawings deal with form, color, texture, spatial definition, balance, composition, and any other influence projected from the original work of Art/Architecture. The sketches act as an interpolative guide through five tiers of design problems ranging in scale: a dinner plate, a table setting for the plate, furniture for the table setting, a pavilion for the furniture, and finally a garden for the pavilion. The actual designs for the plate or the pavilion are structured to generate interaction between scales of design vocabulary, small to large, large to small. Between each ascending scale, the complexities of design vocabulary are discussed.

2D to 3D influences are explored, 3D to 4D interactions are developed. On the first blank page the issue of idea origination is discussed. Where do ideas come from? How are they developed? Once drawing commences the design options expand and the students must continually choose to control the imaging or let it create itself. Rational versus intuitive design directives are introduced. As each two dimensional images is created the students are challenged to begin to choreograph the development of their ideas simultaneous to designing their ideas. This duality of production eliminates the separation of design and final presentation because in the animation process, the two phases occur simultaneously.

As two dimensional images accrue they are pinned up and critiqued for compositional development, content, and intent. It is in this overview of drawings that the notions of animated movement and sensory perception occur. In the traditional studio process each drawing is reviewed for individual strength. In this process, noting subtle differences between the generations of cels created to generate movements, the potential of the design is studied and restudied many times over culminating in a stronger commitment and design direction.

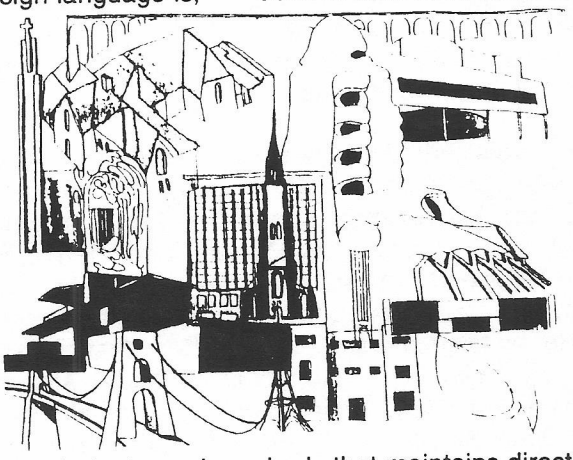
The animated evolution of the design idea frame by frame is a stop action analysis of movement which can be realized in the viewing of the finished celluloid presentation. The step by step creation of movement is the ultimate challenge of bringing life and volume to the two dimensional page. 2D composition becomes 3D form which is perceived in a spatially visual experience. The study of the transition from two dimensions to three dimensions opens up the endless possibilities which exist between plan generation and sectional development.

The actual animated build-up of the plan suggests structural, spatial, design vocabulary possibilities to the students. Unlike similar computer programs, the students control the movement and development of the volumetric process, further enhancing their understanding of spatial arrangements and exercising their manipulative skills. Once two dimensional markings have been evaluated and transformed into three dimensional spatial statements, the notion of scales of design is discussed.



What issues are translatable from the design of a detail to the design of an urban scale? The animated process is conducive to study and overlapping of design vocabularies. How does the design of a door hinge inform the design of a floor pattern, a table, a wall elevation, a section, landscape plan, etc.? Where does design start and stop? What additional information is necessary at each scale? How does the simultaneous consideration of several scales influence the overall design process? As the tiers of drawings are produced the students are considering the element of time. How long does it take us to understand the design of a small object? How long does it take us to experience space (as viewed on the screen)? This introduction to the notion of time and how it influences our perceptions of design language and experience is approachable in the studio setting through the method of animation.

This produces 150 to 300 drawings explored over a range of time, 3 days to 3 weeks. The studio as a whole is asked to suspend prior conceptions of what design language is, how it is generated, and how it permeates into a finished product. The suspension is critical to the exploratory nature of the process. This becomes evident as work is quickly produced in a constant battle: the right and left sides of the brain being transformed into drawn vocabulary on the page.



The individuals then interpolate the initial series of sketches creating a hybrid set of images. Each two original drawings are used to generate a third. The new hybrid is then interpolated with the two originals and so on until the tableau is complete. In-between sketches begin to assimilate the growth of a process, or a path to discovery. With each drawing complete in 7 - 10 minutes, the intent is to deal only with abstract vocabulary and the transformation of its expression from the paper to the public. As the drawings accrue, the work is laid out and discussed, much in the manner of the painter reflecting upon the canvas, the sculptor introspecting the sculpture. Each person's process unfolds differently with a variety of potential aesthetic premises. Only in the creation of work is the dialogue about work possible.

The final series of matrixed drawings are then animated on film at a relative rate per second. Students use a 16mm film camera and high speed color negative film to document the drawings at the rate of 2 - 3 frames per image with changes in speed to enhance certain areas and reveal nuances pertinent to the design language. The produced film is then transferred to video at 24 frames per second and at 18 frames per second. Video allows for color change and light density change from the original work. The video is the final resource for critique and discussion. Drawn images actualize into visual poetry.

This process is subject to on-going criticism both negative and positive. The blindspots to the project are the two dimensional study of historical graphics which are abstracted away from context. The interpolation process is often forced and mandates arbitrary solutions. We have found that the course taken by each student is initially confounding and requires blind adherence to the system. At times this trust between student and instructor has not been established to reach the potential of the project.

But to defend the process there have been various rewards which have instilled confidence in our pursuit of animation in architecture. First, the strength of final compositions and schemes in each of the design problems used to date have fostered positive evaluation from peer instructors. Secondly, the demand of generation of images at this scale drives the student to seek out the greatest extent of visual research in order to manipulate the base image. Third, although the product, the film, is not the intent and often results in crude cinematic endeavors, the celebration of the process in this media creates an enthusiasm in the student body that maintains direction and magnitude for whatever length is determined. This enthusiasm begets a certain pride in their work as an individual and as a studio that generates a 4 minute film. Fourth, the exercise expands on the graphic skills of the student and dexterity of the media by the sheer number of drawings required. Fifth, and perhaps most important, the impact of the project can be seen at the beginning of the next program when a film is not being made.

The Annecy 95 Festival

by David Ehrlich

The Annecy Festival was a grand sprawling event, with simultaneous screenings of Competition Shows, Panoramas and Retrospectives throughout the city. It proved to be a bit too large and unwieldy for the ambitious organizers, however, and the result was a disorganized final prize-giving ceremony that was humiliating to the prize-winners as well as to all the filmmakers who were present. ASIFA is in the process of soliciting comments (positive and negative) on the Festival and will present them, with its own criticisms, to the Mayor of Annecy as well as the Festival Director. If you attended the Festival and wish your comments to be included, please fax them immediately to ASIFA's Secretary-General, Bordo Dovnikovic: 385-1 250 345.

One of the positive high points of the Annecy Festival was the retrospective of the films of the Chinese Director, Te Wei. ASIFA organized the show, wrote the catalogue text, and presented Te Wei with its ASIFA Prize. Our President, Michel Ocelot, delivered the Prize dedication in French and English while Swiss Director, Georges Schwizgebel, gave the Chinese translation:

"Te Wei was one of the two founders of the Shanghai Animation Studio in 1957 and served as co-Director of the Studio until the chaotic years of the Revolution when the Studio was forced to stop production and he was severely criticized. He regained his position in 1976 and, without bitterness or regret, he gently proceeded to lead the Studio and its artists into a Golden Age of animation during which the Shanghai Animation Studio became known throughout the world for its artistic excellence.

"As an artist in his own right, it is with "Where is Mama", "Buffalo Boy and the Flute", and "Feeling From Mountain and Water", that Te Wei made his greatest contribution. Adapting the rigorous discipline of traditional Chinese brush painting to animation, Te Wei has given us a body of work that truly expresses both in its form and its content, the grace and stillness of nature and man's place within it.

"For his courage and quiet strength as a human being, for the enduring quality of his artistic contribution. and for his leadership of the Shanghai Studio during those turbulent years, we are honored this year to present the ASIFA Prize to Te Wei. In paying tribute to Te Wei, ASIFA wishes to acknowledge those others in our art who have, despite their hardships and suffering, managed to persist in their creation and have left us not only with artwork of lasting vitality but with a faith in the courage and strength that may lay within us."

Grand Prize for Best Animated Film was shared by "Switchcraft" by Konstantin Bronzit of Russia, and "Gary Larson's Tales from the Far Side" by Marv Newland, Canada/USA. A Special Prize awarded unanimously by both judges went to "Repete" by Michaela Pavlatova, Rep. Tcheque, with Special Distinctions going to the following: "About Love" and "Fly" by Andrej Ushakov, Russia, "Le Moine et le poisson" by Michael Dudok de Wit, France, and "Aahhh !!! Real Monsters" by Igor Kovalyov, USA. The Short Films and Features Prize was awarded to "Bob's Birthday" by Alison Snowden and David Fine, Great Britain/Canada, with other prizes going to "Stressed" by Karen Kelly, Great Britain, "Gagarin" by Alexij Knaritid, Russia, "My Baby Left Me" by Milorad Krstic, Hungary, "Mrs. Matisse" by Debra Solomon, USA, "Heisei tankuki gassen Pompoko" by Isao Takahata, Japan and "Close to You" by Maciek Albrecht, USA/Pologne. The UNICEF prize for Short Films went to "Rights From the Heart" by Jacques Drouin, Canada and the Best Student Film winners were "The Wooden Leg" by Dowen Doherty, Great Britain and "Annie" by Christine Ferriter, USA.

ABITIBI: Festival International En Abitibi-Temiscaminque

Oct 28 - Nov 2, 1995
animation, documentary, fiction, original version with French or English subtitles.
215 Ave Mercier, Rouyon-Noranda, Quebec, Canada J9X 5W8
Tel: (819) 792-6212
Fax: (819) 762-6762

31st Chicago International Film Festival

Showcasing new trends, emerging talent, and the future of film and television.Categories include: feature, student, short subject, and documentary film, television production, television commercial, and special achievement.

Held 12-29 October, 1995.
Detail from: http://www.ddbn.com/filmfest

Liepzig: International Festival for Documentary & Animation
October 31 - November 5, 1995
DOKFESTIVAL LEIPZIG, Elster. 22-24, 94109, Leipzig, Germany

International Animated Film Festival ESPINHO: CINANIMA '95
November 7 - 12
Apartado 43, 4501, Espinho, Codex, Portugal
tel: 351-2-72-16-21
Fax: 351-2-72-60-15

NAMUR FESTIVAL INTERNATIONAL DU COURT METRAGE
November 14 -19
animation, fiction, documentary, experimental
14, Ave Golenvaux, 5000 Namur, Belgique
tel: 32-81-2290-14
fax: 32-81-22-17-79

POTTIERS: RENCONTRES HENRI LANGLOIS
December 5 - 10
Espace Pierre Mendes-France, 1 Place de la Cathedrale, Poitiers 86000, France
tel: 33-49-41-80-00
fax: 32-49-41-76-01

SCAN '95: Digital Passion

The 15th Annual Symposium on Small Computers in the Arts at the Franklin Institute Science Museum, Philadelphia, PA
November 3 - 5, 1995
contact Misako Scott, (610) 664-3417 E-mail: scan@netaxs.com
Small Computers in the Arts Network
209 Upland Road
Merion Station, PA 19066-1821

SCAN '95 Computer Art Competition

Silicon Gallery
139 North Third Street
Philadelphia, PA
November 3 - 25th, 1995
For more information contact:
Rick de Coyte
phone: 215 235-6060, Fax: 215 238-6067
E-mail (Compuserve) 71233,1437 or (Internet) decoyte@omni.voicenet.com

Film Front National Student Film & Video Festival
Oct 12, 1995
206 Performing Arts Building,
University of Utah
Salt Lake City UT 84112,
(801)328-2428

14th Women In the Director's Chair Intl Film & Video Festival

accepts submissions from women in all genres & lengths
contact: WIDC, 3535 N Sheffield #202, Chicago IL 60657, (312)281-4988,
(312)281-4999(FAX)

INDEPENDENT FILM & VIDEO SHOWCASE, cable access show, seeks student & independent films & videos to give artists exposure. Details from: Box 1626, 4202 East Fowler Av, Tampa FL 33620

CENTER FOR CONTEMPORARY ARTS accepts documentaries, shorts, animation, experimental works, and features for its cinematheque program. Send 1/2" or 3/4" tapes with SASE to: Ron Beattie, Center for Contemporary Arts, 291 E Barcelona Rd, Santa Fe NM 87501

WE'RE LOOKING FOR FILMS—**Spike & Mike's Original FESTIVAL OF ANIMATION**, We want great animated short films for both The Festival of Animation and Sick and Twisted. Send us your pencil test or demo reel. If we can use your film we will contact you with the details. In special cases, we may fund a portion of the production costs. Be sure to include your name and number. Send to: Spike, Mellow Manor Productions, 7488 La Jolla Blvd, La Jolla CA 92037, (619) 459-8707, (619) 459-8722(FAX)

ART IN GENERAL seeks video works or guest curated video programs for new monthly screening series. All kinds of work welcome, from experimental film & video to home videos; doc & activist to public access works. For more info, call: Joanna 212-219-0473

ECOMEDIA Seeks Film & Video works for ecological screening series at the Blagden Alley Artscience Warehouse. All genres accepted; emphasis on ecology, Details from: 926 N St Rear NW, Washington DC 20001 OR 202-842-3571

VIEWPOINTS, KQED's showcase of independent point-of-view works, seeks films & videos express "strong statements on important subjects", submit VHS or 3/4" tapes (1.5 hr length preferred), to: Greg Swartz, KQED, 2601 Mariposa St, San Francisco CA 94110, (415) 553-2269

Call For SHORT FILM & VIDEO, all genres, any medium, one to 60 min long, unconventional, signature work in VHS or 3/4" for first nat'l story, submit to: **EDGE Television**, 7805 Sunset Blvd Suite 203, Los Angeles CA 90046

Animation on The World Wide Web

by Byron Grush

It is difficult to do justice to a tour of animation sites on the World Wide Web because the Web is so volatile. It's an ever changing collection of individual sites scattered around the world with sites being added (and disappearing) every day. Animation is a popular subject on the Internet, and you will find Web sites devoted to archiving animation clips as well as sites promoting big and little production companies and on-line magazines. It's easy to get lost looking for information or interesting stills and movies to download.

A good starting point (at least we think so) is to log on to ASIFA Central's World Wide Web site at http://laotzu.art.niu.edu/asifa.html. (Note for beginners: type the full "URL" into the open box of your browser. After you've gotten the ASIFA Central home page, add it as a "bookmark" or "Hot List" item so you can easily get back to it). From there you can load our own "Hot List" of animation sites and "Search Engines" which will help you locate more sites.

As of this writing, the most popular browser seems to be Netscape, since it has many "extensions" built in to display those wacky backgrounds and blinky text lines Web authors love to use. You will need some good external "viewers" in order to look at Quicktime movies and AVI or FLIC files and hear the WAV audio files which can be downloaded. You should expect to spend a lot of time in the kitchen making sandwiches while some of these files transfer, especially if you are using a modem at 14.4 KB or even 28.8 KB data rates. Even with a machine directly on the Internet, many larger files can seem to take forever to load. And is it worth the wait? Sometimes yes, sometimes no. But the adventure of exploring this brave new web world is exhilarating and potentially addictive. It is the spirit of independence and empowerment to individuals which make the World Wide Web so important to our era. Say a little prayer to protect us from the freedom-fearing censorship wheedling blue-meanies out there that will try to suppress it.

Maintained by private companies, universities and government agencies who relay data over their lines the Internet was originally formed to protect sensitive computer networks against attack by foreign governments in time of war. The first Web software appeared around 1991 and Mosaic, a graphical "browser" client for the Web appeared in 1993. There are now thousands of Web servers in 84 countries. All the major on-line commercial services like CompuServe and America On-line have been providing WWW interfaces for their customers.

As you begin to discover and explore the Web you begin to see that Web "Pages" are merely documents which you request from remote sites which are downloaded to your own computer. There is an illusion of being "connected" but this is only true during the transfer. Sites are linked together by imbedding the addresses of documents found at other sites in the local pages. Written in a simple language called HTML, or hypertext markup language, authors can not only reference other documents, they can include them by using embedded links.

But back to our Animation Spots Page. First, of course, there's Frame By Frame (http://laotzu.art.niu.edu/fbfindex.html). We have started to post articles from Frame By Frame on the Web. So far, we have articles from Spring 1995, Winter '94/95, Fall 1994, and Spring/Summer 1994. We will be adding current issues and try to keep going back in time to include previous issues as well. Some animation magazines have started Web sites as well. fps: The Magazine of Animation on Film and Video can be found at http://www.cam.org/~pawn/fps.html. Also, the Animation Journal published by Maureen Furniss can be found at http://nexus.chapman.edu/animation.

Other ASIFA Chapters have started to use the internet. ASIFA Hollywood will be starting a Web site, and can be reached through E-mail at asifa@earthlink.net. ASIFA Canada/Vancouver has been organized by Leslie Bishko (bishko@cs.sfu.ca) and she has some really good information on her own Web pages at http://fas.sfu.ca/cs/people/GradStudents/bishko/personal/leslie.html. We've tried to post some general information about ASIFA (International) in What is ASIFA International? by David Erhlich found at http://laotzu.art.niu.edu/~asifa/asifaint.html and about our own chapter through What is ASIFA Central? at http://laotzu.art.niu.edu/asifa.html, Membership Form at http://laotzu.art.niu.edu/~asifa/membrfrm.html, and Midwest Animator's Conference and Retreat at http://laotzu.art.niu.edu/~asifa/confinfo.html. We also try to keep updating the Current Festival Listings at http://laotzu.art.niu.edu/~asifa/currfest.html.

There are many schools, particularly those with computer animation areas, which have Web pages offering a great deal of information. We've listed just a few: Rochester Institute of Technology, where Marla Schweppe teaches, at http://www.cs.rit.edu/~mks/CompAnim/index.html, The Center for Digital Multimedia at NYU at http://found.cs.nyu.edu/CAT/index.html, and my own experimental Web site, The Broomcloset at Northern Illinois University at http://laotzu.art.niu.edu/broomcloset.html. Also look for interesting things going on at Ohio State, University of Illinois at Urbana and many other schools. These can usually be found by searching for the main university Web site starting with http://www.clas.ufl.edu/CLAS/american-universities.html, a listing of American Universities.

Some companies with Web sites include Walt Disney, Curious Pictures, MCA/Universal, Silcon Graphics, Autodesk, Softimage, Rhythm & Hues, Universal Cartoon Studios, NewLine Cinema, and Chiat/Day. You'll just have to log onto our Animation Spots Page to get these addresses, I'm tired of typing! There's also a Disney

Picture Archive in Pittsburg at http://www.pitt.edu/~jmpst33/Shmo.html, and The Betty Boop Archive at http://www.phantom.com/~voidmstr/BettyBoopArchive.html . Vintage Ink and Paint on the west coast has a Web site at http://www.earthlink.net/~sworth/.

For an exploration of animation, I suggest search the Web by using one of the many "search engines" and indexing sites such as Yahoo at http://www.yahoo.com, or The Web Crawler at http://webcrawler.com/. Animation Indexes include Yahoo-Computers:Graphics:Animation at http://www.yahoo.com/Computers/Graphics/Animation, Thee Computer Animation Index at http://skynet.oir.ucf.edu/~suzan/companim/companm2.shtml, and Thant's Animations at http://mambo.ucsc.edu/ps1/thant/thant.html.

Let your fingers do the clicking by starting at the ASIFA Central Home Page. Don't be discouraged if some of the addresses have been changed or are not presently working, that's just the nature of the Web. I hope you will explore and enjoy and even contribute to the richness and diversity of the Animation on the World Wide Web.

ECOMEDIA Seeks Film & Video works for ecological screening series at the Blagden Alley Artscience Warehouse. All genres accepted; emphasis on ecology, Details from: 926 N St Rear NW, Washington DC 20001 OR 202-842-3571November 30, 1995 San Diego Film Festival—We are currently accepting video previews of film for our 1996 Festival. Between now and the end of November 1995 we will accept videos (any format) of feature of short films; animation and/or live action; fiction or documentary. Films must be either 16mm or 35mm married prints. Films must be no older than 1994 and never have been screened in San Diego before. There are six awards for excellence. The award for Best short Film includes a $1,000 cash prize. Detail from: rbaily@ucsd.edu OR San Diego Film Festival, Dept 0078 UC San Diego, 9500 Gilman Drive, La Jolla CA 92093 OR 619-534-7665 (FAX)

Blackchair Productions seeks films and/or videos by independent artists for ongoing screening in the Seattle area. Details from: witerain@nwrain.com OR Send clearly-marked submissions of anything to: Blackchair Productions, 2318 Second Av #313-A, Seattle WA 98121 (include an SASE if you want your tape returned)

Money For Women/Barbara Deming Memorial Fund Inc, open to individual feminists in the arts, grants up to $1,000, applicants must be citizens of US or Canada, information available from: Money For Women, Box 40-1043, Brooklyn NY 11240-1043

The Seventh Annual Indiana Film & Video Festival: CALL FOR ENTRIES. Sponsored by the Indiana Film Society, the Indiana Film & Video Festival recognizes and awards the works of independent film and video makers in and from Indiana and its neighboring states Illinois, Kentucky, Michigan and Ohio. The competition is open to independent film and video makers, professional, amateur, and student artists. For more information, contact: THE INDIANA FILM & VIDEO FESTIVAL, c/o The Indiana Film Society, 820 East 67th St, Indianapolis IN 46220, 317-255-2464 OR TMORRIS@GANDLF.UINDY.EDU

The eighth annual Virginia Festival of American Film, to be held October 26-29, 1995, announces its annual call for film entries. The VFAF features independent films among a diverse variety of classics and feature premieres, and invites filmmakers to participate in stimulating discussions with academic and general audiences. Filmmakers such as Ross McElwee, Christine Choy, Mark Rappaport, and Su Friedrich have participated in past years. The Festival is soliciting 16mm and 35mm films, of all genres and lengths, completed after August 1994. Submissions must address the 1995 theme: U.S. and Them: the Cross-Cultural Politics of American Film, or related topics (including travel, exile, immigration, war, tourism, diasporas, ethnography, international spies, interplanetary aliens). Entries, on VHS or 3/4" tape. Contact for entry form: Virginia Featival of American Film, 104 Midmount Lane, Charlottesville VA 22903 OR 800-UVA-FEST OR FILMFEST@virginia.edu

Third Annual New York Digital Salon 1995, Call for Entries, Computer Animations, Catalog Essays, Gallery Artworks, Net-Works, details from: binkley@sva.edu OR http://www.sva.edu/salon/info.html OR Timothy Binkley, New York Digital Salon, School of Visual Arts, 209 E 23rd St, New York NY 10010

CALL FOR ENTRIES, **European Media Art Festival,** Postfach 18 61, D-49008 Osnabruck, Germany, 49(0)5 41 2 16 58 OR 49(0)5 41 2 83 27(FAX) OR emaf@bionic.zer.de OR http://EMAF.NDA.NET/nda/emaf 950401 Academy of Motion Picture Arts & Sciences Annual Student Film Awards, 8949 Wilshire Blvd, Beverly Hills CA 90211, (310)247-3000, (310)859-9619(FAX)

Black Entertainment Television seeks films & videos by black independent makers, directors, producers for 1/2 hour weekly show, info: Screen Scene, BET, 1899 9th St NE, Washington DC 20018, (202)636-2400

90'S CHANNEL, embracing controversy & search & or programming & that offers fresh approaches TV, welcomes tapes for submission. Details from: The 90's Channel, 2010 14th St #209, Boulder CO 80302 OR 303-442-8445

c/o Byron Grush
720 Prairie Avenue
Naperville, IL 60540 USA

Frame By Frame is now on the World Wide Web!

ASIFA Central Home Page
http://laotzu.art.niu.edu/asifa.html

http://laotzu.art.niu.edu/fbfindex.html
Frame By Frame Home Page

Frame By Frame is the Quarterly Publication of ASIFA Central the Midwest Chapter of l'Association Internationale du Film d'Animation

General correspondance and Membership Information:
Deanna Morse
ASIFA/Central
School of Communications
Lake Superior Hall
Grand Valley State University
Allendale, MI 49401

Conference information:
ASIFA Midwest Conference
c/o Marla Schweppe
762 Elmwood Terrace
Rochester, New York 14620-3716

Quarterly submissions:
Frame By Frame
c/o Byron Grush
720 Prairie Ave.
Naperville, IL 60540

join ASIFA Central!

Membership Form

- ☐ $20.00 General
- ☐ $40.00 International (includes General)
- ☐ $250.00 Corporate Sponsor
- ☐ $12.00 Student (General only)

Name _____
Street Address _____
City, State, Zip _____
Voice Phone _____
Fax _____
E-Mail _____

send to:
Deanna Morse
ASIFA/Central
School of Communications
Lake Superior Hall
Grand Valley State University
Allendale, MI 49401

WINTER SPRING
ASIFA/Central

FRAME by FRAME

A QUARTERLY PUBLICATION OF ASIFA/Central

ASIFA/Central Conference & Retreat 1995

ASIFA/Central Conference and Retreat

April 25-27, 1997 *by Jennifer Eldred*

Everyone has their own idea of what signals the arrival of Spring it might be seeing the first robin or the first day you don't need a coat. For me, and several other Midwest animators, it's the arrival of the Annual ASIFA/Central Conference and Retreat. The conference is a wonderful way for animator's to come out of hibernation. If you would like to showcase your completed animations or storyboard ideas, there's no better audience than a group of people who truly care about the art of animation. Activities are in the works including awarding the 1997 Helen Victoria Haynes World Peace Storyboard Contest winner (see page 8 for details). The Annual Cookie Welcome will be on Friday night and open screenings are planned throughout the weekend. Members of the ASIFA/Central Board will be there to share their vision for ASIFA/Central's future. In addition there will be discussions and anijammin'. Come see what happens when dozens of animators work on the same piece. So make your reservations and help us spring into Spring!

See pages 3 & 4 for more information on location, rooms & registration.

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Freelance Writing Agreements for Television

by Pamela A. Schechter, Esq.

Over the last several years, there has been a boom in animated television production. Many of my clients have been hired as freelance writers for various series and one time projects. Although some of the projects only last for a short period of time, I always demand that my client receive a Writer Employment Agreement. These agreements are not complicated but affect your rights in a very significant way.

The first part of the agreement usually outlines the parties to the agreement. The parties often consist of a production company and the animator the company is hiring to perform writing services. In addition, the type of project and the writer's responsibilities are described in great detail. For example, if the writer is being hired to work on a television series, the name of the series and the number of episodes is listed. The services for a television series often described in the agreement are developing the concept and writing and delivering a certain number of scripts. The services are subject to the approval of the producer of the series or another executive in charge of the production.

The number of different drafts of the scripts the writer will have to create and the date each draft must be delivered to the production company should be clearly delineated in the agreement. This is an aspect in a writer's agreement that is always carefully negotiated.

The length of time the animator will be working on the project should be clearly defined. Usually, the work begins on the date of the agreement and ends at an open date in

continued on page 3

Attention all Animators,

ASIFA/Central is looking for Speakers and Demonstrators to attend the 1997 ASIFA/Central Conference and Retreat. The theme of this years conference is "Opportunities Expo."

We are currently gathering information from "big" and "small" companies on portfolio building and job opportunities in animation.

If you are willing to offer advice on the skills your company looks for in a portfolio and would like to attend the conference, please contact ASIFA/Central by email at asifa@asifa.org or, if you can't make it to the conference but would like to post your job openings contact us and we will post your companies openings on our bulletin board.

In addition to portfolio building ASIFA/Central is looking for people willing to demonstrate their animation techniques, or software savvy. If you have professional experience with:

Adobe Photoshop	Stop Motion
Adobe Illustrator	Computer Animation (2-D & 3-D)
Adobe After Effects	3-D Modeling
Macromedia Extreme 3-D	2-D Design
Macromedia Director 5	Multimedia Interactive Design

We would love to schedule presentation time at the conference for you.

ASIFA/Central is also looking for undergraduate and graduate school demo reels and admission qualifications for viewing and discussing at the conference. Some of the schools participating to date will be:

Grand Valley State University	*Rochester Institute of Technology*
Northern Illinois University	*Savannah College of Art & Design*
Ringling School of Art & Design	*School of Visual Arts*

If you would like your high school, college or university's reel to be shown please send it to:

ASIFA/Central
c/o Deanna Morse
School of Communication
Lake Superior Hall
Grand Valley State University
Allendale, MI 49401

Looking forward to seeing you all at this years retreat!

Jennifer Eldred
(Retreat Coordinator)

ASIFA/Central

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Jennifer Eldred

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asifa@asifa.org

ASIFA/Central Conference:
April 25-27, 1997

To contribute or volunteer contact:

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Phone #: 616.895.3101
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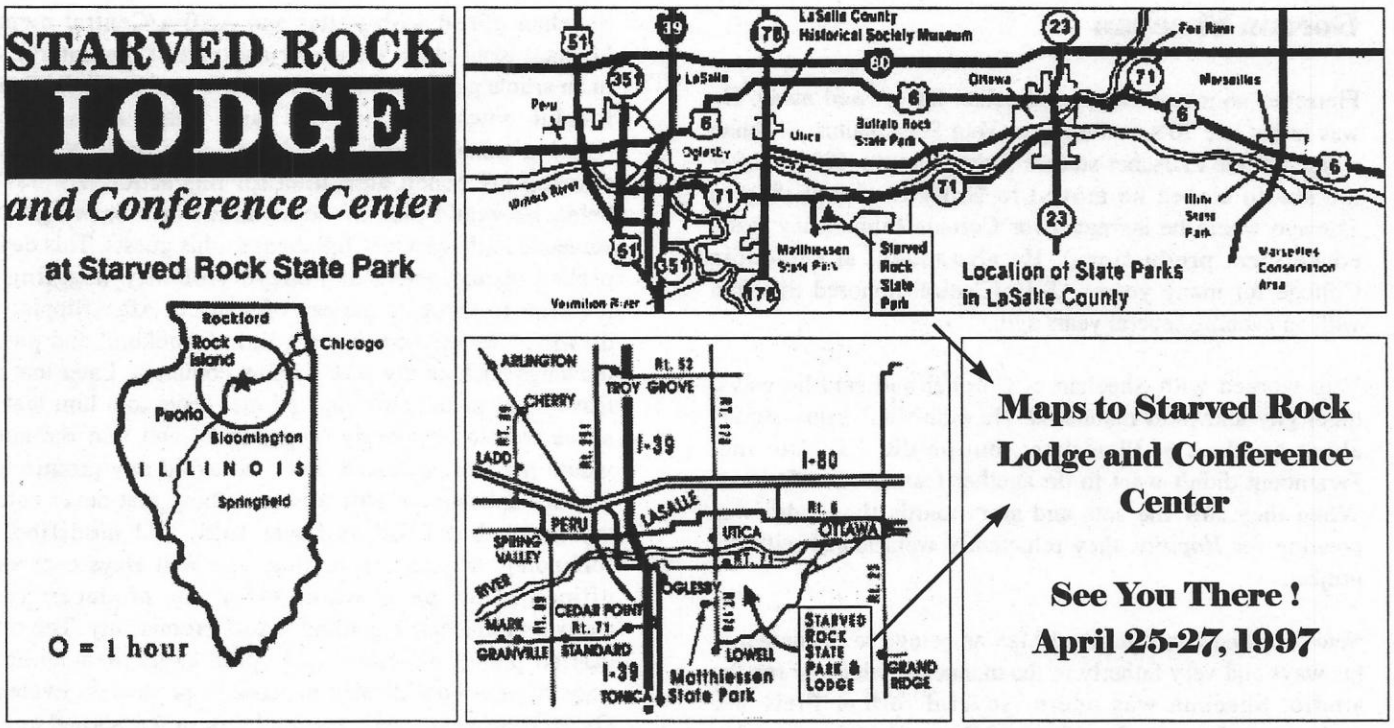
To join ASIFA/Central:
Send a check payable to ASIFA/Central to the above address.

Printed in the U.S.A on recycled paper.

Time to get on the Road Again and Head to the ASIFA/Central Conference and Retreat!



Freelance Writing Agreements continued from page 1

the future at a mutually agreed upon time or when all of the services that the writer must provide are completed.

Compensation amounts are also an important issue to be negotiated. Usually, writers are paid a certain amount per completed script. In this situation, the writer does not receive the money until a completed script is delivered to and accepted by the production company.

Depending on the type of project, the production company sometimes wants to have the right to option the writer's services in the future. For example, if a television series has the potential to be renewed, the production company will want the exclusive option to have the animator write for the next season. Usually, the production company has to exercise the option within a certain period of time and for a definite amount of compensation.

In most agreements, the way in which the production company notifies the writer that it is exercising the option is clearly described.

One of the most important clauses in a writer's agreement is the credit clause. Most production companies will promise to give a writer a specific credit such as "Written By." However, it is unusual for the production company to promise where exactly the credit will be placed or the size of the credit. The production company usually has complete discretion in this area.

Because the writer is a freelance employee, the production company will have an extensive clause acknowledging that all of the material created for the production company belongs to the production company. This is usually called a work for hire clause. The writer states that the production company is the author and owner of all of the scripts that the writer has developed. In addition, to protect itself, the production company has the writer assign all of his rights in the script to the production company. The production company also requires the writer promise that the company can change the scripts in any manner it wants.

To further protect itself, the production company will state that it has no obligation to use, produce or exhibit the work the writer creates. It's only obligation is to pay the writer for the work he has completed.

Although a freelance writer's employment agreement is not usually complicated, it is important to have an entertainment attorney review and negotiate the agreement for you. The deal may be simple, but you must always protect yourself and make sure you are getting the compensation, credit, and terms in the agreement that you deserve.

Pamela A. Schechter is an entertainment attorney working in New York. For questions and comments contact her at 212.692.7867

In Remembrance...

Gordon Sheehan

Fleischer animator Gordon Sheehan has passed away. He was in his late 70's according to Veto Stasiunaitus. Sheehan worked at the Fleischer studios throughout the 1930's. After the studio closed he moved to Hollywood and then to Chicago where he animated for Coronet Films (they made educational productions). He also taught at Columbia College for many years. ASIFA/Central honored Sheehan with an evening several years ago.

Veto worked with Sheehan at Coronet and said he was a quiet guy and mild mannered. He didn't tell many stories about his days at Fleischers, but he did tell Veto that Paramount didn't want to do another feature after *Gulliver.* When they saw the sets and storyboards the studio was creating for *Hoppity*, they reluctantly went ahead with the project.

Veto said Sheehan described Max as being old fashioned in his ways and very fatherly in the manner in which he ran the studio. Sheehan was one of several former Fleischer animators who were less fond of Dave. He told Veto that Dave took too much credit for the work of other staff members. He was not alone in making that comment.

Sheehan talked with writer and ASIFA/Central member Leonard Kohl about his career and part of that interview is in an article published in 1995 in *Popeye*, the official Popeye fanclub news-magazine. He said, "Dave Fleischer was showing some visitors around the studio one day as I was drawing my pencil animation for this action. As was his habit, he would pick up some animator's drawings from someone in the group, 'flip' them for his guests. This day, he picked up my scene of Popeye violently wiggling his posterior to extricate the can of spinach. After flipping my drawings, he seemed to get a little 'shookup,' and put my drawings back on my desk without comment. Later that day, Dave Tendlar, the director, told me, Dave told him that my scene was too violently 'suggestive' and that the action would have to be 'toned down' to avoid any promiscuous sexual implications. This was something that never entered my mind, but I did as I was told, and modified the 'offending' actions. At the time, the Will Hays censorship office had the pants scared off movie producers (even cartoon producers) regarding sexual promiscuity. The office carried plenty of 'clout' and could exert their authority sometimes at considerable expense to producers. Evidently, Dave Fleischer was well aware of this, in 'censoring' my animation."

-reprinted from ASIFA/San Francisco newsletter

Louise Beaudet (1927-1997)

Louise Beaudet, President of ASIFA-Canada for 15 years, animation curator and programmer at the Cinematheque Quebecoise and a close friend of so many of us around the world, died on January 2nd in Montreal. She last served as Honorary President of the '96 Ottawa Animation Festival where she presented a wonderful selection of gems from the Cinematheque Quebecoise Collection.

I first met Louise in 1981. She was sitting on the patio outside of the old Annecy Casino sipping a glass of white wine with a few male admirers and she graciously invited me to sit down. After pouring me a glass, she asked me what I had thought of Paul Driessen's new film. I remember that in the first blush of wine to my cheeks, I uttered a few words of what I naively thought passed for wisdom. Louise gently smiled, placed her hand on my arm and said: "But my dear, surely you noticed that..." And she launched into one of the most thoroughly perceptive analysis of a film I had ever heard at a festival. Awed, all I could do was bring the glass to my lips and nod appreciatively.

Now, 15 years and a number of glasses of wine later, I am still a bit awed by this wonderful lady, by all the energy and charm she mustered to put together the 1982 Art of Animation show at the Montreal Museum of Fine Art (I say "charm" because who else but Louise could have talked the Czechs into parting with their whole Trnka collection!), by all the wonderful shows she single-handedly organized at the Cinematheque Quebecoise, by her leadership of ASIFA Canada and by the professionalism and warmth with which she would always receive the visiting animators I would bring to her through the years. More than anyone I know in our family of animation, Louise represented the nobility and purity to which we all aspire. She was always honest with others and with her own ideas, and she continued to fight hesitatingly and vigorously for what she felt was the highest form of our art. Thank you, Louise, for what you have done for all of us. We hold up our glasses and toast you in all of our languages, and I can hear you saying, "But my dears, I thank all of you for what you have done for animation! I've done nothing." Well, Louise, you've done everything and we love you.

-David Ehrlich ASIFA-International VP.

It's Time to Register for our Fifth Annual ASIFA/Central Conference and Retreat

It's that time of year again. Time to gather at Starved Rock Lodge and commune with nature and fellow animators. We have a variety of events organized for the weekend from presentations by individual animators to demonstrations of software packages. For those who haven't attended a conference yet, Starved Rock provides lots of opportunity for relaxation. There's an indoor pool, whirlpool and saunas. The state park is located in a beautiful natural area near the Fox River waterway. You can watch barge traffic go through the locks or hike along a variety of trails. Starved Rock has a restaurant, bar and snack bar at the Lodge and other eating establishments in the near-by town.

Rooms should be reserved through the Lodge 1-800-868-ROCK (7625). Let the front desk know that you are a part of the ASIFA Midwest group. Rooms are reserved for Friday and Saturday night. [The lodge will not allow a room to be reserved for Saturday night only.] Room rates vary from $62 to $84 per night. Since there are a limited number of rooms available in the lodge, these rooms will be assigned on a first come, first served basis. If there are more people than rooms, other accommodations are available nearby.

Registration Form for Fifth Annual ASIFA/Central Conference

Name:_____

Address:_____

City: _____ State: _____ Zip: _____

Phone #: _____ Fax #: _____ Email: _____

- ☐ **$40 Member -Weekend**
- ☐ **$50 Non-Member -Weekend**
- ☐ **$25 Student Member -Weekend**
- ☐ **$30 Student Non-Member -Weekend**
- ☐ **$25 Member -Saturday Only**
- ☐ **$35 Non-Member -Saturday Only**
- ☐ **$15 Student Member -Saturday Only**
- ☐ **$20 Student Non-Member -Saturday Only**

(Make checks payable to ASIFA/Central)

Amount Enclosed:_____

Detach on dotted line and mail registrations to:

ASIFA/Central Animator's Conference
c/o Deanna Morse
School of Communications
Lake Superior Hall
Grand Valley State University
Allendale, MI 49401

For questions regarding the Conference & Retreat contact:

asifa@asifa.org
or call
Deanna Morse at 616.895.3101

After April 11, 1997 call *1.616.895.3101* for seating availability.

ASIFA/Central Conference & Retreat Tentative Schedule

Friday, April 25

Registration	7:00pm-7:30pm
Annual Cookie Welcome	7:30pm-9:00pm

Saturday

Registration	9:00am-9:30am
Presentations	9:30am-11:00am
Lunch Break	11:00am-1:00pm
Presentations continue	1:00pm-2:00pm
Board Meeting	2:00pm-2:30pm
Anijam begins	2:30pm-5:00pm
Hiking	3:00pm-5:00pm
Dinner Break	5:00pm-7:00pm
Awarding Helen Victoria Haynes	
Storyboard Contest winner	7:00pm-8:00pm
Open Screenings	8:00pm- midnight

Sunday

Screenings continue	9:00am-12:00am

Deadline for Spring ♦ Summer Newsletter Submissions

May 15, 1997

Where Your International Dues Go...
by David Ehrlich, International V.P.

I'd like to open up an interactive discussion about international membership benefits. Please feel free to respond through letters to the editor, which will be published as space permits.

The international portion of your ASIFA membership is $20, which goes directly to our Treasurer in Montreal. It pays for four issues of the ASIFA NEWS, sent to you airmail; other publications like a Calender and the Halas Memorial Booklet; your admission to ASIFA parties at animation festivals; free or reduced admission to animation festivals; free access to the Employment Databank in Prague; and a school list that promotes your school, while offering needed information to prospective students.

The International also benefits the national and regional ASIFA chapters by facilitating shows of touring international animators and films from the Archive; by publishing articles from their local newsletters (helping to promote their work abroad); by providing information on festivals and other animation events; and by answering all queries put to international board members. ASIFA also assists the festivals in suggesting and securing retrospectives, offering mailing lists and further promoting their work. Finally, the ASIFA Website* should be operative this month, offering members and non-members alike international information and linkages.

Many of you may not feel these benefits are particularly relevant to you. If so, let us know what else ASIFA could do that might be of more value. If you appreciate some of the things we do, let us know that as well. This is a membership organization and we represent and are responsible to you, the members.

***http://www.samson.hivola.no:8000/asifa**

International Questions
by David Ehrlich, International V.P.

Why is one-third of the news in Russian? Couldn't you save money just xeroxing a special Russian edition for Russian readers?

Yes, we could save about 1/4 of the cost of the News. The Executive Board has discussed this many times, but ultimately, we've come to the conclusion that tradition and history supersede economics. When ASIFA was founded in 1960, it was written into the original charter that the organization would be tri-lingual (French, English and Russian) and that all major ASIFA publications would be tri-lingual. Even though the majority of our readers read the English section of the news, ASIFA wants to continue to make the statement that we are an international organization that crosses all borders. The reinforcement of that statement has so far seemed worth the added expense.

Do our membership dues go to pay salaries of Executive Board Members?

The Treasurer and the President each can be reimbursed up to $1000/year for expenses (phone, fax, mail etc.) when they submit receipts. They often do not do so. The Secretariat in Zagreb, which, as a full-time job, does all the administrative work for ASIFA throughout the world, is paid an honorarium of $5000/year and can be reimbursed additionally for up to $2500 in expenses. All other Board members work pro bono, covering their administrative expenses and travel out of pocket.

If ASIFA information is going to be available to everyone on the new website, why should I pay $20/year to get it?

Good question! We thought about this quite a bit. There are still a number of benefits to ASIFA members that do not have to do with "information". I addressed these in the first column, and for the rest of the year, I'll be describing ASIFA's activities in more detail. For now, it seems necessary to point out that ASIFA is a service organization. It serves to unite animators throughout the world by means of the ASIFA Animation Festivals, its publications, its educational programs and its general promotion of animation. Whatever benefits you may personally receive for your $20, you are helping to further the art for others.

Production Insurance

by Pamela. A. Schechter, Esq.

When you are given the chance to make an animated film or television series, it is a very exciting opportunity. But, it is a situation that can put an animator in legal jeopardy. Because of this risk, it is prudent for an animator to obtain production insurance. However, many of my clients have been unclear about the differences between the types of production insurance. To start the new year right, I will try to clear up the confusion and describe the various insurance coverages that are applicable to animators.

Prior to the start of any animated work for television or film, a production company should obtain a package of production insurance. There are insurance companies and brokers that specialize in providing policies for the entertainment industry. It is wise to select these companies when purchasing the insurance for an animation project. These experts will be able to obtain the broadest amount of coverage at the most competitive rates.

Insurance packages for animated works usually consist of the following types of policies:

Errors and Omissions Insurance:
This insurance is also called E & O insurance. It protects the production company from legal liabilities such as libel, slander, copyright and trademark infringement. Once a production company is sued for any liability covered under the policy, the insurance company provided legal defense within the monetary limits of the coverage. The policies usually last from one year to four years and the premiums are in the range of $2000 to $8000 per year. On a side note, if any of my clients are working as independent contractors or employees on an animated production, I always demand they be named as an equal additional insured under the production companies Errors and Omissions insurance policy for the project. This is a clause that must be delineated in any employment agreement.

A production company must promise the insurance company that it has obtained the rights to use all of the elements in the film or television production. This promise is made in the application for Errors and Omissions insurance. The application is complicated and production companies usually need the advice of an entertainment attorney when filling it out. In order to render proper advice, the attorney must screen the final version of the production to be fully informed in order to help complete the insurance forms. In some cases, the attorney is required to sign the insurance form acknowledging that his client has complied with the clearance requirement for the production elements.

Film or Videotape Negative Insurance:
This policy insures the film or videotape negatives or any other original elements of the production from any damage. If any of the elements are damaged, they are covered for the amount up to the total of the production budget.

Faulty Camera, Raw Stock and Processing Insurance:
If there is any camera malfunction, defective film or videotape, or damage caused by the lab during the processing of the elements, this insurance policy will cover the cost to the production company of repairing or reshooting the film or video.

Equipment Insurance:
This insurance policy covers any damage to equipment owned or rented by the production company.

Disability Benefits:
Many states require employers to provide disability benefits for workers whose injuries occur while on the job. The amount and type of benefits vary from state to state and this insurance package covers the production company if it has to provide disability benefits to an employee.

Workmen's Compensation:
This policy provides coverage to the production company when it has to provide workmen's compensation to an employee. Like disability benefits, this coverage is for any injuries that occur to an employee while performing his/her job.

Independent contractors working for a production company might qualify for both workmen's compensation and disability benefits.

There are many other types of insurance policies that can be obtained by an animation production company. However, the coverages listed above are the policies that most companies obtain. The best time to consult with an insurance company or broker that specializes in the entertainment industry is at the beginning of the production process. It is at this time that the production company should also obtain the advice of an entertainment attorney about procuring production insurance.

Coming in Spring/Summer Issue:

- **Review of ASIFA/Central Conference and Retreat.**

Pamela A. Schechter is an entertainment attorney working in New York. For questions and comments contact her at 212.692.7867

2nd International

Helen Victoria Haynes WORLD PEACE

Storyboard & Animation Contest

You could WIN $500!

Selected Computer Software/Hardware for 1 year!

Free '98 ASIFA/Central Conference Registration & LODGING!

RULES:

1) Draw a storyboard depicting your vision of how we can achieve *WORLD PEACE*.
2) Attend the 1997 ASIFA/Central Conference at Starved Rock Lodge, UTICA, IL., Saturday April 26, 1997.
3) At the conference on Saturday night deliver a 5 minute presentation of your storyboard to contest judges.
4) Document your progress periodically throughout the year in the quarterly ASIFA/Central Newsletter, *FRAME by FRAME*.
5) Attend the 1998 ASIFA/Central Conference at Starved Rock Lodge, UTICA, IL.
6) Screen your completed animation. The completed animation MUST be hand delivered by the winner to next year's Conference for screening.

PRIZES*:

The **$500** and computer prizes are intended for the winner as 'seed' money to develop, document and complete this animation based on the specific theme of *WORLD PEACE*.

ELIGIBILITY:

Students attending High Schools, Colleges and Universities worldwide are eligible **ONLY**! One storyboard per student, per year. Multiple students may collaborate with winner to complete the animation for next year's screening.

DEADLINE/AWARDS CEREMONY: April 26, 1997

Winner **MUST** be present at the 1997 & 1998 ASIFA/Central Conference at Starved Rock Lodge, UTICA, IL.
Prizes will be awarded to the winning student at the Conference on Saturday evening.

JUDGING:

One(1) winner **ONLY** will be selected on the basis of creativity, organization and clarity of storyboard and presentation. Storyboard must focus on achieving *WORLD PEACE*.

Winning storyboard will not be returned, so photograph or photocopy your entry.

Judges are comprised of the ASIFA/Central Board and M.L. Haynes.
DECISION OF JUDGES IS FINAL. GOOD LUCK!

*Note: Software & Hardware are loaned to the winner for 1 year and must be returned at next year's ASFIA/Central Conference. The 1998 winner will 'inherit' the software/hardware from the 1997 winner, and so on.

2nd International

Helen Victoria Haynes WORLD PEACE

Storyboard & Animation Contest

APPLICATION

STUDENT NAME: _____

STUDENT ID: _____

STREET ADDRESS: _____

CITY: _____

STATE: _____ ZIP: _____ PHONE: ( ) _____

SCHOOL NAME: _____

SCHOOL ADDRESS: _____

CITY: _____

STATE: _____ ZIP: _____ PHONE: ( ) _____

E-MAIL: _____

INSTRUCTOR'S NAME: _____

DEPARTMENT: _____

INSTRUCTOR'S SCHOOL ADDRESS: _____

CITY: _____

STATE: _____ ZIP: _____ PHONE: ( ) _____

INSTRUCTOR'S E-MAIL: _____

I agree to use the contest prizes to develop and complete a short (5 minutes or less) animation to present at next year's ASIFA/Central Conference.

I further agree to return all the items indicated below, to the ASIFA/Central Board at next year's ASIFA/Central Conference.

SIGNATURE: _____

DATE: _____

All 12 items are to be returned to the ASIFA/Central Conference next year. Please Handle with CARE!

WACOM GRAPHICS TABLET with ERASING ULTRAPEN
FRACTAL DESIGN ART DABBLER II PLUS RESUME MAKER
L.L. BEAN'S DELUXE LEATHER-TRIMMED CONTINENTAL RUCKSACK, INSCRIBED PAX (PEACE)
Z-REST INSULATED GROUND PAD
LIGHTWEIGHT POLARFLEECE RECTANGULAR BAG & EMERGENCY INSULATING BLANKET
BEAN'S PAC-JAC JACKET & 9-POCKET CARGO VEST
UNSHRINKABLE BACKPACKER'S T-SHIRT
TEC20 WATERPROOF HALOGEN FLASHLIGHT
SUUNTO BASIC A1000 COMPASS

For more information please contact:
M.L. Haynes, International Contest Coordinator
World Peace Storyboard & Animation Contest
ASIFA/Central 1997 Conference & Retreat
asifa@asifa.org or morgpk@aol.com

A Note from George Allez...

I am an animator from Madison, Wisconsin, recently turned 60. I am want you might call semi-retired, which means among other things that my 16mm Oxberry Filmmaker stand is idle much of the time. During my 30+ years as an animator, I have had numerous occasions to help beginning animators get their ideas on film and I enjoy doing so. Some were University of Wisconsin students, some not. I am willing to provide the resources of my studio to animators who want to experiment with and learn about the medium. I will do this at a small fraction of commercial rates: 20-25% to cover electricity, wear and tear, etc.

This is not available to commercial projects or those with substantial outside funding. It is intended to facilitate self-financed and experimental projects.

My stand has both 28mm and 55mm lenses with follow-focus capability. The former covers fields from 20" to 1.75" while the 55mm will cover from a 10 field to 1:1 size, that is, it can easily shoot areas within a 35mm transparency.

I also have basic filmmaking equipment: cel punch, hot splicer, gang rewinds, four gang synchronizer with two sound reading heads, viewer, projector, etc. In addition, I have a marvelous program (developed by a friend) for calibrating camera movements, using a Hewlett-Packard calculator. It will print out the camera stand coordinates frame by frame for field, north-south, east-west, and rotation. It will incorporate tapers (or fairings) of any length at either or both ends of the move; if both ends, the tapers may be of different lengths. It will program zooms on either linear or an exponential track; if the exponential track is chosen, it will allow the other three moves to be exponential as well, or left linear.

I also have both 16mm and 35mm Mitchell cameras, which are set up for single frame operation. I use these mainly for time-lapse work (which I regard as an underexploited cousin of animation), but they could be used to shoot single-frame three-dimensional sequences such as pixilation, etc.

To use my stand means, of course, that you must come to Madison, but I am willing to shoot your artwork for you if you are experienced or knowledgeable enough to supply lucid instructions- exposure sheets are especially welcome.

If any of you find this potentially useful, please contact me by email. (nikallez@itis.com)

Classified Ads

If you have an event, festival or inquire send it to us.
ASIFA/Central has the right to accept or reject submissions

Joel S. Bachar is currently seeking indie films, video's, digital video, anime, etc. for a monthly screening entitled "Independent Exposure." He is accepting other types of animation for consideration in his other programs. Contact Joel S. Bachar, Blackchair Productions
"Independent Exposure,"
Seattle Independent Film & Video Consortium
2318 Second Ave., #313-A, Seattle, WA 98121
joel@speakeasy.org or http;/www.speakeasy.org

The World Animation Celebration, March 24-30, 1997, is being held at Los Angeles' famed Civic Center. For more information contact: Animag@AOL.com or http:/www.animag.com

Ringling School of Art and Design is looking for an Animation Professor. Must have M.F.A. or M.A or related degree in animation. This is a full-time position teaching 3 courses per semester. Starts August, 1997. Contact Yasmin Forlenza, Ringling School of Art & Design, 2700 North Tamiami Trail, Sarasota, FL 34234
email: yforlenza@rsad.edu

Annecy. May 28-31, 1997

The 1st International Animation Expo '97 Seoul, Korea. July 25, 1997- August 3, 1997

2nd Annual Helen Victoria Haynes World Peace Storyboard & Animation Contest. April 26, 1997
See official entry form on page 8

Animation World Network provides global access to information on all facets of animation.
Contact http:/www.awn.com to see what it's all about.

Check out the ASIFA/Central Website at http:/www.asifa.org/animate

This issue was guest edited by:
Jennifer Eldred
Logo and Design:
Jennifer Eldred

Frame by Frame is a quarterly publication of ASIFA/Central.

Remember to register for the 1997 ASIFA/Central Conference & Retreat.

Send articles, materials, artwork, comments and suggestions to:

Frame by Frame
c/o Deanna Morse
ASIFA/Central
School of Communications
Lake Superior Hall
Grand Valley State University
Allendale, MI 49401

MEMBERSHIP APPLICATION FOR YEAR ENDING DECEMBER 31, 1997

NAME: _____

ADDRESS: _____

CITY: _____ **STATE:** _____ **ZIP:** _____

PHONE: _____ **FAX:** _____

E-MAIL: _____

TYPE OF MEMBERSHIP:

_____ STUDENT ($12)

_____ GENERAL ($20)

_____ INTERNATIONAL ($40)
(INCLUDES GENERAL)

_____ CORPORATE ($300)

PLEASE PRINT MY NAME AND ADDRESS IN:

_____ MEMBERSHIP DIRECTORY

_____ WEBSITE LISTINGS

Make checks payable to ASIFA/Central and send to:
Deanna Morse
ASIFA/Central
School of Communications
Lake Superior Hall
Grand Valley State University
Allendale, MI 49401
e-mail: morsed@gvsu.edu

BECOME AN ASIFA MEMBER

ASIFA/Central

JOIN TODAY!

ASIFA/Central

c/o Deanna Morse
School of Communications
Lake Superior Hall
Grand Valley State University
Allendale, MI 49401
e-mail: morsed@gvsu.edu

SUMMER 1997

ASIFA/Central

FRAME by FRAME

A QUARTERLY PUBLICATION OF ASIFA/Central

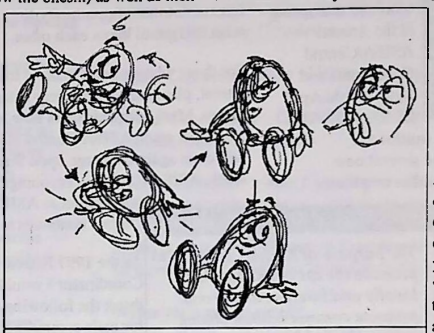
SUMMER 1997

Interview with Jim Richardson

by Carolyn Shaffer

Editors note: Jim Richardson is a former ASIFA/Central board member who relocated to Seattle.

Over the course of about five months, I was introduced to Jim Richardson, Will Vinton Studio's animator extraordinaire, and corresponded with him, via email, in order to learn about his background and animation projects. During this busy time, Jim completed a number of M&M commercials (you know the ones...) as well as their German and British versions. We exchanged jokes and some graphics files. Through his answers to my many questions, his stories, his demo tape and his sketches, this funny, ambitious, talented and former Midwestern animator is revealed.



M&M thumbnail sketches

Background

CS: How would you describe your former experiences as an animator in the Midwest? Did you have specific problems or pleasures?

JR: I grew up in Florida with warm winters and no snow. I came to Chicago in 1982 and after college I had finished an animated film called,"Cat and Rat." I just had a sample portfolio of school projects, a brief resume and a rough workprint of "Cat and Rat." I managed to find work painting cels on various commercial projects around Chicago. In those days, they were still painting cels in the US and usually got anyone who could operate a paint brush and cel vinyl.

While hopping from studio to studio, I was finishing up sound work on "Cat & Rat." I knew I could get a job animating if I had a film that I could also use as a demo reel. I had a lot of unrelated animation samples from titles to rotoscoping, but I discovered on many job interviews, that they wanted to see something interesting and if they did, they might remember to call me in for the next job.

When I finally began animating professionally; I was given a few scenes here and there. Usually inbetweening or animating shadows on Capt n' Crunch's face and body. This went on for a while, freelancing here and there to pay the rent and bills. Then I had a change of job direction. I got an opportunity to see how commercials begin as an idea in an advertising agency. I became a freelance Art Director of sorts at Leo Burnett in Chicago. I was there almost a year and got a chance to create a :15 second tag spot for McDonald's Halloween Happy Meal Pals. I also learned a lot about storyboarding an idea and telling a story panel by panel. When I finally left Burnett, I was ready to get back into the world of animation.

I started to work freelancing for StarToons and eventually became a member of their growing staff. At the time they were working on several Warner Bros. projects. I also would take on a few freelance jobs on the side as long as it didn't interfere with my full time job. I worked hard at StarToons and became very good at inbetweening and cleanup. After working on tons of forgotten commercials over the years, it was good to work on something that people would see and know about, plus I would finally get screen credit on a few of the shows.

At StarToons, most of us were laid off after the last Animaniacs show was finished. I joined some friends from Columbia College, who had their own production studio and had been producing a lot of sales and industrial video projects. At the time, I had a project that came to me to produce a ten minute animated educational film about, of all things, spinal safety (StreetSmart).

As things turned out, we put together a budget, treatment and presentation and got the job. Months later, cursing and swearing all the way, we got it done on time and on budget and had a 10 minute animated educational film.

We all learned a lot on "StreetSmart" and I soon discovered that I would have to go elsewhere if I wanted to work in animation full time. A lot of projects came and went that we would bid on and we never would get because the clients didn't have a budget, didn't know how much it costs, how long it takes or got scared by our numbers and ran away.

Richardson continued on page 4

In this Issue

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- Classified Ads 9

Letter from the Editor...

by Jennifer Eldred

New and renewing friendships bloomed this spring at the Annual ASIFA/Central Conference and Retreat held April 25-27, 1997. This year's retreat proved fruitful as ASIFA/Central gained several new members and continued to emphasize its commitment to bringing animators from the Midwest together.

Events kicked-off Friday evening over cake and goodies as attendees introduced each other to the group. There was a wonderful mix of animators and animation enthusiasts in attendance, with many traveling several hundred miles to attend.

After breaking the ice events quickly turned to screening animations starting with the UNICEF reel which detailed the plight of children in third world countries. Saturday morning started off with presentations which ranged from tips on how to break into the animation industry to web animation (see page 6) and even some techniques for children's animation. Screenings of the ASIFA/East and graduate school reels filled the remainder of the weekend along with under the camera sand animating and software demos.

One of this year's highlights was the return of the animators gathering and picnic Saturday evening. The picnic gave us all a fun and informal opportunity to relax and get to know each other.

For those who couldn't make it to this retreat, planning for next year has already begun. Mark your calenders now for April 3-5, 1998 when ASIFA/Central members will once again converge upon Starved Rock. ASIFA/Central is encouraging early registration as ASIFA/-Central continues to grow!

As the 1997 Retreat Coordinator I would like to thank the following people for their commitment and participation in making this retreat the best one yet! Melissa Bouwman, Assistant Retreat Coordinator; Deanna Morse, ASIFA/Central President; Mary Lou Haynes, World Peace Storyboard Contest Coordinator; Adwoa Muwzea, Under the Camera Sand Workshop and Phillip Simoncelli,1996 World Peace Storyboard Contest Winner. In addition there were several volunteers who assisted in setting up and taking down equipment making my weekend even more pleasant. My thanks to all who attended. I look forward to renewing acquaintances and seeing new faces at next year's conference. Call 1.800.868.ROCK for lodging.

Jennifer Eldred

ASIFA/Central Mission Statement

The purpose of ASIFA/Central is to promote the art of animation locally and internationally and promote communication among animators and between animators and devotees. – adopted 3/92

Member News

Mike Allore's silent film "The Hunter" opened at the Redford Theater in Detroit.

Jim Duesing has accepted a position as Associate Professor of Computer Animation in the School of Art at Carnegie Mellon University in Pittsburgh.

Jennifer Eldred is currently producing and animating an opening ceremony piece for the 1998 National Science Olympiad Competition.

Our chapter president, *Deanna Morse*, was recently elected to the International ASIFA board as 1 of only 2 U.S. representatives.

Jim Schaub is currently producing several films for Knoll, Inc.

Carolyn Shaffer has taken the job of editor for the SAS (Society for Animation Studies) newsletter.

Congratulations to All!

Please send your member news to: ASIFA/Central
c/o Deanna Morse
School of Communications
Lake Superior Hall
Grand Valley State University
Allendale, MI 49401
email: morsed@gvsu.edu
or asifa@asifa.org

ASIFA/*Central*

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E-mail:
asifa@asifa.org

ASIFA/Central Conference:
April 3-5, 1998

To contribute or volunteer contact:

Deanna Morse
Phone #: 616.895.3101
E-mail: morsed@gvsu.edu
US mail:
ASIFA/Central
c/o Deanna Morse
School of Communications
Lake Superior Hall
Grand Valley State University
Allendale, MI 49401

To join ASIFA/Central:
Send a check payable to ASIFA/Central to the address above.

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Ready to Volunteer?

Do You Have the Experience, Leadership Skills, Time and Energy to Contribute to ASIFA/Central? Or do you know someone who does? We are looking for a core of interested people who want to help maintain and expand the activities of our all-volunteer organization. We are also looking for a few good board members.

Listed below are some ideas for areas we have targeted as needing support. Perhaps you have other ideas for activities our organization could undertake. There are three ways you can be involved:

1) Consider nominating yourself as a board member - select an area where you would like to be involved. If we have more nominations than board slots, we will print nomination statements in the next newsletter and hold an election.

2) If you want to be involved, but do not want to serve on the board, nominate yourself as a project leader for an activity you identify.

3) If you want to volunteer, but do not want to be "in charge", let us know your area of interest and we will have the project leader contact you.

Correspondents - write a regular column or at least three articles a year for the newsletter/web page

Outreach Publications - work with us to create an informational brochure and other printed support materials

Membership/Outreach - solicit new memberships for our organization

Marketing Coordinator - coordinate general promotion and marketing of ASIFA/Central, retreat, and storyboard competition

Editor - Quarterly Publications - Gather materials and edit Frame by Frame Quarterly Newsletter

Digital Communications - Update and expand our Web site

Retreat Coordinator - Coordinate activities for our Annual Midwest Animator's Retreat

Midwest Animator's Reel Coordinator - Edit materials for the reel, produce supporting materials, distribute reel

Midwest Animator's Directory Coordinator - gather information on members and studios in the midwest for a directory of resources.

Create your own position!

To indicate your interest in volunteering please send us the following by August 1st, 1997:

name, address, and statement of interest (area you want to work whether you want to be a board member, project leader or volunteer) and mail it to: Deanna Morse, School of Communications, Lake Superior Hall, Grand Valley State University, Allendale, MI 49401

Funding Denied

Canyon Cinema, A Film Collective that Distributes Outstanding Animated Shorts, Lost $15,000 NEA Grant Due to an Attack by a Republican- Private Funds Needed. The film distribution group has had small NEA grants for the last 15 years and has been renting films to schools and the public since the 1960's. They distribute work by Oskar Fischinger, Len Lye, Susan Pitt, Robert and Emily Breer, Larry Jordan, Pat O'Neill, Gunvor Nelson, Paul Glabicki, Dirk DeBruyn, Barry Spinello, Bruce Connor, Stan Brackage and others.

The $15,000 grant was to help the organization publish their next catalog that will list over 3,000 avant-garde and experimental film and video titles. The grant had been approved by the NEA, but it was cancelled when Representative Peter Hoekstra (R-Michigan), who heads the House Committee on Education and the Workforce's Subcommittee on Oversight and Investigations, complained that the NEA funded 4 distributors that include some gay and lesbian material in their catalogs (the other groups are Brava! for Woman in the Arts, Fiction Collective 2 and Women Make Movies). An article in the *SF Bay Guardian* (April 16, 1997) said Hoekstra "has put the dismantling of the NEA at the top of his agenda this year."

Canyon's staff is shocked that Hoekstra is using their catalog as an example of indecency in the arts. Dominic Angerame, Executive Director of Canyon Cinema, told the Guardian, "I don't think there are any films in our catalog that would justify our not getting money from the NEA... The NEA is not even funding these films, their just supporting a catalog that advertises their distribution" (along with the films of Len Lye, Fischinger, and dozens of other artists whose work does not have gay or lesbian content).

Canyon is seeking donations so they can publish their 8th catalog. Once published it will remain in use for several years. They mail out small annual updates to the catalog to keep their costs down.

Tax deductible donations can be made through Film Arts Foundation. Checks should be made payable to Film Arts Foundation and mailed to Canyon Cinema. Mark check for catalog #8. 2325 3rd St., Suite 338, San Francisco, CA 94107 (415) 626-2255.

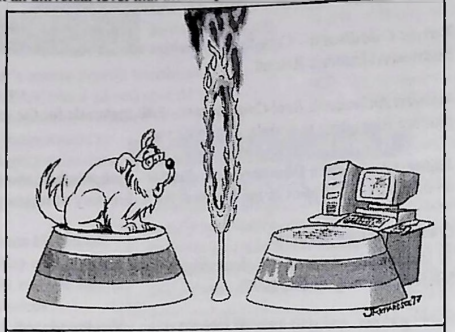
-reprinted from ASIFA/San Francisco thanks to Karl Cohen

If members wish to phone their opinion, the capitol switchboard (202) 224-3121, can connect any call to to any lawmaker.

Continued from Richardson on page 1
Also with the change in technology, I would have to learn computer animation sooner or later....

CS: The demo reel which you thoughtfully supplied me showcases a mastery of quite a variety of techniques. Aside from commercial/job-related considerations, which of these styles do you feel is optimal for your creative expression?

JR: For me, I like drawn animation that allows you to move the view around in any direction in order to tell a story. I like stories that work on an universal level that the everyone can understand. I like Frederick



Old dog learning new trick!

Bach's film, CRAC!. It works on many levels, tells many stories and you can watch it again and again and always see something new. I like his style of drawing as well as Mark Baker's "The Hill Farm."
When you work as an animator for a studio, you don't have much choice of what you work on. You are there to bring the thing to life one drawing or render at a time. I haven't had any time to work on my own film since "Cat and Rat." This is something I had feared would happen long ago, but only now am I starting to consider making a film again. I have written a lot of ideas and kept lots of sketch books, but only recently have I started to write some children's books for friends that could eventually be turned into an animated film.

I am currently working on a book about a boy who wins a contest and his prize turns out to be a very large animal. I have one called, "Bruce the Blue Spruce" which I did for a friend of mine. Its about a tiny blue tree who is teased by the big Green Trees. I'd like to rework the names of the characters and try to get it published.

Technology & Animation
CS: Can you tell me how your traditional animation skills have been incorporated into the 3D computer world?

JR: I use my drawing skills to work out how I want something to act or move. Usually rough thumbnail sketches that focus on different key positions. This helps me get it in my head, so I can think about it all the time.

CS: And the 3D part? Is it very different, like doing something more akin to sculpture?

JR: I have been working on learning how to animate on the computer all last year. I hope to begin learning how to build an animated character in the modeling program. I have discovered that it was very frustrating at first dealing with learning the software and then moving it around using a keyboard and a mouse. But after a while, I began to get the hang of it. Like anything new, it just takes time and patience, more patience for me.

Work Environment
CS: Have you typically had to work ungodly hours at your jobs so that you didn't have the time to pursue your own projects? Or was there a conflict of interest with the employer? Or did it take all your energy away? Other obligations? I wonder how you got to the point now where you are able to overcome these obstacles.

JR: Well, so far, when its getting closer to the deadline, I usually have to stay later. If I don't have to work the weekend, I will usually see a movie or do something else, not computer related. For a while there, last year, I was here and my wife Gina and our 5 cats were in Chicago. I was living in a hotel two blocks from work. I was stuck in the hotel with only cable TV for one long year! But now, we moved here finally and got a house. I even have a studio space upstairs and I plan to start working as soon as I am motivated, hopefully this weekend!!!

CS: It's really a major time of transition in the animation industry. Does management at your workplace (or any other animation houses you know of) take this human element into consideration and provide stress management or whatever kinds of things might help? Flex time, additional training?

JR: I was lucky that I got in here during the beginning of M&Ms, because Vinton allowed us to do training first and then we got a scene or two to work on as we learned at the same time. I came in with no computer animation experience and I feel that I am still learning a lot with each scene I get. Inbetween projects, I used spare time to work on learning how to make the character walk for an upcoming spot which featured a lot of walking.

CS: The M&M commercials are so appealing. The M&Ms themselves are the stars, but the human stars add some of the attraction too. Do you ever meet celebs?

JR: The directors and TDs do, but the animators rarely.

CS: For spots like these, do you work with the writers?

JR: The Ad agency is in New York and they sell the storyboard ideas to the client months in advance.

CS: Do you work strictly from the storyboards? Or do the animators contribute to the script, staging, details?

JR: We have a storyboard, an exposure sheet with lip sync and sometimes reference footage of the actors or the agency people showing us how a certain gesture should be handled. Usually as we are blocking out each scene with rough action, we can sometimes add our ideas as long as it doesn't alter the idea's direction in a totally different one. Sometimes we can come up with a way of doing something that feels more natural, something that the character would do.

CS: As working with Vinton is not your first venture into advertising,

Richardson continued on page 5

Continued from Richardson on page 4

I'd be interested in hearing your take on advertising vs. Saturday morning cartoons vs. independent vs. education...or whatever other categories of animation I'm omitting!

JR: Oh you would, would you?! Well in Advertising it works like this. The Client (for example let's call it, Yummy Pops) has a whole company working away and one division of it say "We want to sell "Yummy Gummy". (A brand new gum and toy for kids.) They work with the "BIG INC. Advertising" to create advertising! A Creative Director (CD) is called in and they are in charge of a group of creatives. Usually teams of two, a Art Director (AD) and a Copywriter (CW). The CD gets a few teams to bounce ideas off each other as long as it stays within the selling guidelines provided by the Client. Briefly, the Customer/Client is always Right or the Committee is always Right depending if you are in Advertising or Saturday Morning Biz.

> "...even with computers doing more and more, I think people still like to see great stop motion."
> *-Jim Richardson*

Future Trends

CS: We've alluded to a lot of complex technology, intense work schedules and rapid changes. It makes me wonder about the aspiring animator. It seems like now, a student has a couple of layers of stuff to learn. Do you think it'd be possible to work in the animation industry anymore without a.) software expertise or b.) a ton of traditional experience which would make it worthwhile to train a person?

JR: Today's student should have a demo reel that not only shows traditional animation, but have some sample of computer animation as well. If they can show that they have a strong ability to make their characters act, react and tell a story, that's what a lot of places are looking for. As long as you can show traditional animation techniques like squash and stretch, anticipation, good timing etc.

CS: Do you think that Vinton Studios will phase out Claymation™ in favor of Lightwave or other 3D computer animation techniques, such as those used in the M&M spots?

JR: I think that Claymation™ will still be around. Looking back at the last year of spots, the stop motion department turned out a lot of work including the very popular spot for Nissan called "Toys". I think they are a bunch of talented people who have been here during the days of Clay, and even with computers doing more and more, I think people still like to see great stop motion.

For questions about his animation projects, Jim Richardson can be reached via e-mail at jimr@vinton.com. - Carolyn Shaffer

Frame by Frame is a quarterly publication of ASIFA/Central. Send articles, materials, artwork, comments and suggestions to:

Frame by Frame
Jennifer Eldred
c/o ASIFA/Central

See back cover for ASIFA/Central mailing address.

ASIFA/Central Web Opportunity!

The ASIFA Central Web Site is http://www.asifa.org/animate and our email is asifa@asifa.org. Byron Grush, our webmaster, is looking for volunteers to assist with maintance of our website. We are also looking for a few Corporate Sponsors to be listed on our website. Byron has donated his time to keep the site running and to construct web pages for our Corporate Sponsors which will be installed on our site. We feel that by providing pages on the web we can acknowledge the generosity of our Corporate Sponsors $300 per year membership dues. Sponsors will be getting a pretty darn good deal for their money, as advertising on the web can run thousands of dollars. We are also providing "business card" listings for our regular members on the Members' Directory page. Individuals and businesses with home pages who would like us to link to them can get a listing on this page by becoming a regular member (only $20 per year).

International Student Animation Festival of Ottawa

The first International Student Animation Festival of Ottawa (SAFO) will run from September 18-21 at the National Arts Centre in Ottawa. The festival is organized by the Canadian Film Institute which is dedicated to the promotion, dedication and recognition of excellence in animation produced by students.

SAFO 97 will have an Official Competition in which they will accept any animated production which fits the definition of animation as formulated by ASIFA. Works completed, copyrighted, or first shown to an audience before July 31, 1994 are not eligible. Productions entered in previous Ottawa Festivals, with the exception of Ottawa 96, are not eligible. Films will be judged by an international jury. Prizes will be awarded for a variety of media and craft categories. A cash prize will be awarded to the Grand Prize Winner. Unfinished films and/or pencil tests will also be accepted but will be judged in a special category. There will be a cash prize in this category awarded to the winner for the completion of the work.

Entries should not be over 30 minutes and must be received by July 1, 1997. Entry forms, rules and regulations are available from the 1997 International Student Animation Festival of Ottawa, 2 Daly Avenue, Ottawa, Ontario, Canada KIN 6E2.
Phone: 613.232.8769 or 232.6315. Email oiaf@ottawa.com or visit the website: http://www.awn.com/safo
-reprinted from SAS Newsletter

TVS Validia

TVS Validia is an animation studio located in Minsk, the capital of the Republic of Belarus. They are looking for partners for production of cartoon serials. They use SGI computers with US Animation Software and provides full services for animation production. For demo cassette please E-mail tvs.validia@usa.net or inspector@valid.minsk.by or send your questions to address: 220034, 5 Chapaev str., Minsk Republic of Belarus. Fax (375) 172 36 40 39, Phone (375) 172 36 30 55
http:css.minsk.by/partners/VALIDIA/new_val_index.html.
S.Goncharov-President TVS Validia.

Animation on the Web
by Melissa Bowerman

Animation on the web has seen some amazing developments over the past few years. I remember when I first explored the World Wide Web (which I am ashamed to say was only one and a half years ago) I was excited to come across a web page that had nice graphics that didn't take an eon to download. I saw very little animation and the ones I did come across were simple gif animations that were no longer than a few frames.

Now animation is everywhere on the web, from the vast amount of gif animations, to fully interactive web pages loaded with sound and animation. What I intend to cover is a few of the most common types of animation formats for the web, a brief description of some of the programs used to create animation, and list some of the resources and sites of interest for animators.

Types of Web animation

Obviously the most common format of animation on the web is Gif Animation. Some of the reasons for their popularity are that Gif animations are usually small files, with minimal download time, and they can be seen by everyone...no plug-ins are necessary to view them. Gif animations require no special program for their creation, however, if you are not familiar with HTML programming there are a number of programs out there that can assist you in the creation of your animation. One such program is GifBuilder, a freeware program on the web which assembles graphics that you create in another program into gif animation sequences. To see a demo or to download this software, go to the GifBuilder site at http://iawww.epfl.ch/Staff/Yves.Piguet/clip2gif-home/GifBuilder.html.

Another common web animation format is Java script. Creating a Java animation requires knowledge of writing Java script code. Again, there are programs that assist with the creation of animations to be exported in the Java format, but according to the software reviews I've read, the best results are achieved if you can write Java script code. Java is also capable of producing interactive stacks with sound. I have seen a number of different Java applets that allow you to play simulations of old video games such as Pong, Asteroids, Space Invaders, and even Pac Man, right on your browser.

To view Java script animations and applets, one must have a browser that supports Java--most current versions of web browsers have that capability. Quicktime or AVI movies allow you to see examples of longer animations on the web, but, you will have to download the movie in order to see the animation. The only problems that exist with this option is of course the download time, which can be extremely long depending on the size of the file, and that viewers will need to have the proper plug-in installed in order to download it in the first place. A nice feature about quicktime clips is that users can save the quicktime or AVI movie to their hard drive and view it again later without having to suffer through a second download.

Among the many types of animation formats that require their own software and viewer plug-in to be seen are the Macromedia formats of Shockwave and Shockwave Flash animation. Shockwave files can be created by Macromedia Director, Macromedia Authorware, or Macromedia Flash. Shockwave allows you to either create entirely interactive web pages, or place a shockwave document to be downloaded like a quicktime movie. The shockwave file will usually be of higher quality than a quicktime file and they aren't available to be saved to your hard drive. Macromedia Flash creates vector based animations and multimedia stacks that load very quickly. The animation and sound is streaming, so it plays as it loads. Also, because graphics are vector based one can zoom into graphics indefinitely with no quality loss (examples of zoom capabilities can be seen on WebTrips pages at http://www.webtrips.com. To see some examples of work created with Macromedia's Shockwave and Flash, go to their site at http://www.macromedia.com/shockzone.

Another site that has a number of fun activities created with Shockwave, such as pumpkin carving (my personal favorite) and a spook show, is the Colossal Pictures home page at http:www.colossal.com.

Great Animation Web Sites

If you've ever typed the word "animation" into search engine on the web, I'm sure you've come up with an unmanageable amount of sites listed. Excites search engine lists 228,912 sites that supposedly contain something to do with animation, which is far too many to weed through. Unless you have a specific company, person, or site in mind, it is very difficult to find great animation sites on the web via a search engine. So how do you find some of the best animation sites out there? Luck, word of mouth, and a few animation resource pages with tons of links to fabulous sites have been my most successful methods. There is obviously incredible amounts of information on the web for animators, from schools with programs in animation, to job connections, to pages about your favorite animators, the possibilities are endless. The following are a few of the sites that I've found to be particularly interesting and useful. A great place to start your web journey would be the Animation World Network (http://www.awn.com). The Animation World Network posts an on-line magazine every month with fun and informative articles, software reviews, and even a Dirty Birdie comic strip by John Dilworth. In addition to the magazine the site hosts the Virtual Village, the Gallery, the Vault, a chat room, and Career Connection. The Virtual Village has links to web sites for a number of animation companies, galleries, festivals, schools, nonprofit organizations, unions and individuals. The Gallery features work done by a new animator, independent or professional, every month. The Vault contains archives of past issues of Animation World Magazine, as well as a

Web Animation continued on page 7

Continued from Web Animation on page 6

couple of searchable databases of companies, films, events, awards, people, and downloadable items. Career Connections is an on-line Job fair that posts jobs in the industry, and allows you to post a resume in the database for employers to explore. All in all, it is a wonderful site...I've spent hours there.

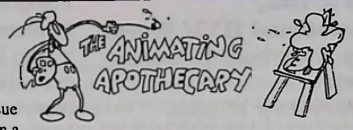
Along the same lines as AWN's career connections, the Interactive Talent Network (http://www.talnet.com) allows animators to register free for one year in the Toonscouts database. In the database, an animator can list the various job experiences he/she has had like Character Animation or Special Effects as well as post a resume and work samples. The database is used by animation companies (Hanna Barbara being on of the key users) and searched under the various categories to find the people that meet their needs. I spoke with the primary caretaker of the network, Jess Wall, and he told me that the network hopes to expand so that employers will list jobs available and that animators looking for work will be able to browse the jobs database. In addition to Career Connection and Toonscout, companies like Pixar, PDI, and ILM, post current job openings and internship opportunities on their sites along with information on how to apply to their company.

Finally, a site that should not be missed by anyone who loves animation, is the Absolute Panushka site, (http://www.absolutvodka.com) a comprehensive site of experimental animation. When you enter into the site you are presented with an animated Absolut bottle, clicking on it will get you to the animated map of the site (an example of gif animation). The map can bring you to a number of areas in the site including the on-line animation festival, history of experimental animation, a Question and Answer section, and a tool for creating virtual scratch on film animations (a Java applet). Since the animated map changes every week, you can also access the previous maps along with information on the animator. The Absolut Panushka online festival was commissioned by Absolut Vodka and curated by Christine Panushka. It showcases 24 experimental animations featuring the Absolut bottle. Be prepared for long download times to view the animations with either quicktime or shockwave, but the animation is worth the wait. You can also access a bio on all of the animators featured in the festival.

I hope you've found this article of some use in understanding the various types of animation on the web, and I hope you enjoy the sites listed. If anyone has any additional information on Web animation or knows of any other wonderful sites that I've missed (and I'm sure there is many) please e-mail me at mbouwman@remc7.k12.mi.us. *-Melissa Bouwman*

Coming in the Fall Issue:

- Interview with **Kim White** Technical Director for **PIXAR Animation**
- **1998 International HVH World Peace Storyboard Contest Details**
- **Deadline** for articles and images for the **Fall Issue** is **August 15, 1997**



The drawings featured in this issue were from a couple of "works in progress," most notably "Fugue It," from animator Jim Middleton's "Animating the Apothecary" which he said he hopes to finish by the turn of THIS century. Others are for opening credits on his public access program.

According to Jim, "The Animating Apothecary" is his escape to reality that has produced illustrations, calendars, historical publication reconstructions, and, occasionally, even animation. His films have taken worldwide competition awards and have been broadcast on overseas television, when they aren't annoying the public access airways of his home base in Battle Creek, Michigan. Current projects include a return of Billy Bugg in "Fugue It" and a pair of those dreary allegories (working titles "Side Effect" and "Rush Job"). He has also recently completed the reconstruction of Dr. Kellogg's Health Ladder, a 1923 series of exercise recordings by the originator of corn flakes and "biologic living." In the meantime, he continues to hide out in his modest basement studio at 201 Arcadia Blvd, Battle Creek, MI 49017.

Corrections:

In the Winter/ Spring Issue I misspelled the name of ASIFA/Central board member Byron Grush. This may have affected people trying to reach Byron by email. His correct email address is byron@swcp.com.

Entertainment attorney, Pamela Schechter's phone number was also listed incorrectly. She can be reached at 212.517.2572.

Web Sites of Interest

compiled Melissa Bouwman

ASIFA/Central- http://www.asifa.org/animate
Absolut Panushka- http://www.absolutvodka.com
Animation World Network- http://www.awn.com
Internet Talent Network- http://www.talnet.com
The Haunted House- http://www.hauntedhome.com
QUEST- http://www.uni-kassel.de/fb22/quest/questhtml
Macromdia's Shockzone- http://www.macromedia.com/shockzone
Bill Plympton- http://www.awn.com/plympton/
Caroline Leaf- http://www.awn.com/leaf/
Ruth Hayes- http://www.halcyon.com/rhayes/html/ref.html
Leandro Krukowski- http://web.starlinx.com/soda
Kenneth Feldman- http://www.missouri.edu/~c512881

1996 & 1997 International HVH World Peace Storyboard Contest Update

by Mary Lou Haynes

This year the judges did not select a winning storyboard for the International World Peace Storyboard Contest. The rules and application are in the process of being restructured to provide a Bigger and Better Contest and Prizes for the 1998 Conference & Retreat. Thank you to Phil Simoncelli for providing his winning 1996 Storyboard and screening his completed 1997 World Peace animation. This outstanding work was screened several times at the Spring Retreat. Phil did an incredible job and ASIFA Central is proud to have him as a member. Look for complete details for next year's Contest in a future issue of Frame by Frame.

3rd International
Helen Victoria Haynes
WORLD PEACE
Storyboard & Animation Contest

SIGGRAPH '97 is being held in Los Angeles from August 3-8, 1997.

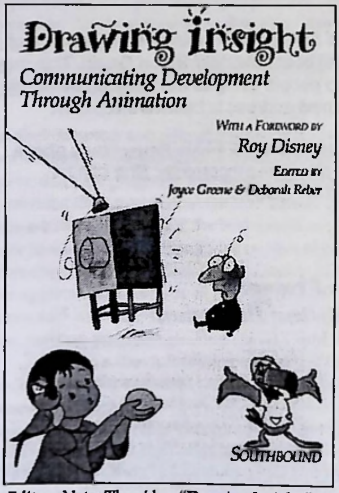
Festivals

Festival Internacional de Cortometrajes de Santiago (FICS) is looking for shortfilm-makers for the International Competition in their Short-Film Festival. Please visit their web site at http://www.fics.cl for more information. Deadline is July 14, 1997

Festival du Cinema International en Abitibi-Temiscamingue is looking for entries. Contact http://www.telebec.qc.ca/fci or email fciat@sympatico.ca or write Festival du Cinema International en Abitibi-Temiscamingue 215, Ave Mercier Rouyn-Noranda, Qc Canada

Muse Image

ASIFA/Central board member Byron Grush has opened a new gallery called "Gallery of Intuitive Art" located at Forraleza Coyote, 1413 Second Street, Sante Fe, NM 87505, phone 505.988.9154. Visit him if you're ever in town!



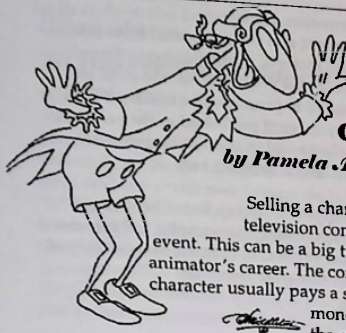
Drawing Insight

UNICEF is offering the book, "Drawing Insight," to ASIFA members at a 40% discount. The paperback version is $18 and the hardcover is $30. This book contains articles by John Canemaker, Geraldine Laybourne and has a foreword by Roy Disney. "Drawing Insight" focuses on the plight of children and how animation is being used to extend the reach of UNICEF's message of cooperation.

The video, "Drawing Insight," is also available. It is 30 minutes in length and is available in English, French, and Spanish. The VHS version is $15 and a Beta version is $75.

Contact ASIFA/Central for an order form.

Editors Note: The video, "Drawing Insight," was screened at the Spring Retreat and several points from the book which focused on animating for children were discussed during presentations.



Buying Back Rights To A Character

by Pamela A. Schechter, Esq.

Selling a character to a film or television company is a very exciting event. This can be a big turning point in an animator's career. The company purchasing the character usually pays a substantial sum of money for all of the rights to the character. In addition, the animator is often asked to develop a treatment or a pilot consisting of several minutes of animation using the character. For these tasks, the animator is also compensated. At this point in time, both the company and the animator have great hope that eventually there will be several projects using the character which will be quite lucrative to all those involved.

However, not every character sale turns into the success story of Beavis and Butt-Head. After a treatment has been written or a pilot has been created, the company that now owns the character can decide it does not want to do anything further with it. It has the right to make this decision because it owns all the rights to the character and can either do or not do anything it wants with it.

This can be a very disappointing time for an animator who is attached to his character and wants to see it developed further. However, all is not lost. An animator who has sold all of his rights in his character to a company can offer to purchase it back. Negotiations begin with the company determining a buyback purchase price for the character. It is important that the animator be represented by an entertainment attorney during this process because it can be quite complicated.

In addition to the character, the animator wants to buy back any material created during the time of the agreement which can include any treatments or pilots. It is important for both the animator and his attorney to review all of the projects that have been worked on utilizing the character during the time of the original purchase agreement. The contract can be in place for a number of years and it is easy to forget what material has been created using the character during the time of the agreement.

Most companies determine the price for the buy-back of a character by adding together all of the money spent on the character. This amount includes the purchase price for the character, the amount spent on any treatments or pilots and any other money spent creating projects with the character during the time of the agreement.

Sometimes the animator has created animation prior to the sale of the character to the company. The company often buys the rights to this animation when it purchases the rights to the character. If this is the case, the animator will also want to buy back the rights to any animation he has sold to the company.

Once the animation company and the animator has agreed on the buyback purchase price, a letter agreement amending the original character sale agreement is drafted. This agreement states that the company will allow the animator to buy back all of the rights in the character and any other material the animator wants to purchase for a specific sum of money. Usually, the rights will only revert back to the animator when the company receives a signed copy of the letter agreement and the purchase price for the rights. Sometimes the company will keep the rights until the animator's check has cleared.

Once the company has received a signed agreement and the money, the rights revert to the animator and he is free and clear to do what he wants with the character. Usually, another company is interested in purchasing the rights to the character and a new negotiation process begins.

Pamela A. Schechter is an entertainment attorney working in New York. For questions and comments contact her at 212.517.2572.

More Websites...

Companies:
PIXAR- http://www.pixar.com
PDI- http://www.pdi.com
Rhythm and Hues- http://www.rhythm.com
Colleges:
Art Center College of Design- http://www.artcenter.edu
Art Institute of Chicago- http://www.artic.edu/
Cal Arts- http://emsh.calarts.edu/index.html
Cogswell- http://www.cogswell.edu
Mississippi State University- http://www.msstate.edu/Dept/Art
New York University- http://found.cs.edu/animation/
Ohio State (ACCAD)- http://www.cgrg.ohio-state.edu/
Pratt Institute- http://www.pratt.edu
RIT- http://www.cs.rit.edu/~mks/CompAnim/
San Jose State- http://www.sjsu.edu
School of Visual Arts- http://www.sva.edu
Sheridan- http://www.sheridanc.on.ca/wwwtst/
Texas A&M- http://www.tamu.edu/
USC- http://www.usc.edu
Columbus- http://www.columbus.org
Academy of Art College- http://www.academyart.edu
Rhode Island School of Design- http://www.risd.edu
Ringling School of Art and Design- http://www.rsad.edu
San Francisco State- http://www.sfsu.edu
UCLA- http://animation.filmtv.ucla.edu
Vancouver School of Film- http://www.multimedia.edu

To access a huge list of other companies that work with animation and special effects, use Yahoo's search Engine under: Business and Economy: Companies: Entertainment: Production: Animation/Special Effects.

If you've found a website of interest pass it along to us. ASIFA/Central members send us your web address and we'll publish it in the next newsletter.

CALL FOR WORKS-
ASIFA/Central to Create Sampler Reel

ASIFA/Central is looking for 3-5 minutes of sampler work from ASIFA/Central members. Your work can be precut or you can give us permission to edit several of your pieces together.

The ASIFA/Central reel would be offered to ASIFA chapters, others would be charged a small fee. Contact information will be included with the reel. Each participate included on the reel will receive a free copy.

To have your work included please send us a letter of permission. In the letter please include your name, the name of the piece(s), contact information, background information about your work, an artist statement and the completed form below. ASIFA/Central will except material in the following formats: VHS, SVHS, 3/4 and Beta. Artist photographs and stills are optional but may be included in promotion materials. Please only include information you want published in the newsletter, on the ASIFA/Central website and in contact information released with the ASIFA/Central sampler reel.

ASIFA/Central sees this opportunity as a benefit of being a ASIFA/Central member. In creating this sampler reel it is our intent to spotlight the diversity and to increase the visibility of work being created by our midwest animators.

Deadline: October 1, 1997

Name: _____

Address: _____ State: _____ Zip: _____

Phone: _____ Fax: _____ Email: _____

Format: ☐ VHS ☐ SVHS ☐ 3/4 Inch ☐ Beta

☐ Precut-Please list title(s) and running times of animation(s) included (Note: 5 minute limit):

_____

_____

☐ Uncut, please edit segments from the following animations:

_____

_____

I hereby release the above clips of animation for ASIFA/Central's use in compiling an ASIFA/Central Sampler Reel. I am the contact person regarding all pertinent questions about the rights to the above film(s). ASIFA/Central is free to place my animation in any order on the reel and has my permission to edit work(s) together if I checked the Uncut box on the form above.

_____

Signature required.

Send tapes to: ASIFA/Central,
c/o Deanna Morse, School of Communications,
Lake Superior Hall,
Grand Valley State University,
Allendale, MI 49401.

ASIFA/Central is not responsible for misdirected, lost or damaged tapes.

Short Story:

To Interview a Technical Director

by Eric Oehrl

The dial tone pierces the hiss in my headphones as I grab for the volume knob on the tape deck. I dial the number and regret that there isn't any easier way to tape the imminent interview. "AT&T. To place a call, press 1..." an automated female voice instructs me. I quickly press the 1 key and begin to admire the strange tangle of cords that literally cover my desk: a microphone that listens to the speakerphone and goes into the Macintosh, and another bunch of pieced-together stereo cords that go from the computer into the tape deck and headphones.

The voice pulls me back to reality just for a moment, "Please dial the area code and seven digit number that you are calling." I've heard this message a zillion times, but I let it go to see if my contraption will suffice for the interview. "Please enter..." I don't even let the automated attendant finish because I am running out of patience. I rapidly dial my card number, and the computer/woman retorts "Thank-you for using AT&T."

"Hello?" a very human sounding voice says to me. I answer with a hello as Kim's answering machine interrupts us, and she apologizes as she tends to the guilty equipment. Kim and I have written many emails trying to set up a time that would work for us both. I am grateful that she's taking time to talk, and I stumble through a brief explanation of my setup. I wish I had a old-fashioned tape recorder with a built-in microphone like I had when I was a kid.

Kim laughs as she remarks at how weird my voice sounds through the speakerphone. I stop the tape, and we then spend the next hour catching up. It's been months since we have talked. Kim and I have been friends for years. She has recently relocated from Seattle to San Francisco where she now works for PIXAR as a technical director. I have the utmost respect for her, and try to hide the crackle in my voice. I am very happy for Kim, however, at the same time I am awestruck–she is working at a dream job.

The interview proceeds with less awkwardness, and we talk at length about her job and responsibilities. All this time, I am watching for the end of the tape, hoping that all these great nuggets are going on there and that I can sort through it all later. In what seems like barely minutes, the interview is over. We've talked nearly another hour. I thank Kim and promise to be in touch so that she can read the rough draft of my article.

It's nearly two months later and I've barely started transcribing the sound clips I digitized from the tape. I've been working long hours on a project that zapped the last month of my life away. I still hear the now faint din of the Chemical Brothers echoing in my head, "It doesn't matter. It doesn't matter..." It was a grueling time of frantically trying to learn to animate in AfterEffects. I have often thought of Kim and how I don't think that I could do what she does.

Kim's parting words that day are comforting to those who have recently graduated, are looking for a job, or who are just overwhelmed. She says with conviction, "I thoroughly believe that if you work really hard, and you remain kind of honest about where you are, and you are always striving to get better, that you'll make it. You know, I believe in that." Thanks Kim, I needed that!

-Eric Oehrl is catching up on dishes, the lawn, and the cat box. His article on Kim White, a former ASIFA/Central member who recently accepted a job at PIXAR, *will appear in the next issue of Frame by Frame.*

Classified Ads

If you have an event, festival or inquire send it to us.
ASIFA/Central has the right to accept or reject submissions

Mindy Weisberger works for a production company that's looking for animated shorts to incorporate into a program aimed at kids 8-12. The theme is "things that are gross." They are looking for animated shorts that are, well, gross. Because of the age group, nothing too violent or graphically sexual. Interested? E-mail WEISBAKER@WORLDNET.ATT.NET for details.

Animators: Matt Compton would like to bring your work to computer animation fans throughout the world. Matt is looking for 15 to 20 films, running 2 to 6 minutes each. Everyone is welcome to participate. Genre is open to anything visually interesting. Payment in the form of royalties. Send a VHS copy of your film to: Matt Compton, Light Speed Entertainment 20616 Hartsbourne Way, Germantown, Maryland 20874, mcomp@erols.com or via the internet Formats MOV, AVI, MPG, FLI are accepted. Please contact him via e-mail to arrange a file transfer. There is no deadline for submissions. You may submit as many films as you want.

Ryan Chapin is looking to sell an animators pencil test machine: Panasonic AG-6040P. It's practically brand new, no more than 1,000 frames ever recorded.Comes with frame counter/controller, foot pedal, all cabling, and original packaging and documentation. Also have a Maxi-Repro 52" Bogen camera stand. Asking $3,200/obo for whole package, all equipment in pristine condition. Will sell separately. Email him at rchapin@indigogroup.com

Walt Disney Feature Animation is accepting portfolios for review. Please call 818.560.8314 and leave your name/address to receive their list of portfolio requirements.

To mail in portfolios:	To FED-X or UPS portfolios
WDFA	WDFA
Attn: Artist Recruitment	Attn: Artist Recruitment
500 S. Buena Vista St.	3100 Thornton Ave.
Burbank, CA 91521-8934	Burbank, CA 91505-8934

Manga Entertainment is interested in licensing student work for theatrical distribution and video release. Please contact Jan Cox at 616.531.1696 or email JanCox@concentric.net for more information.

FALL 1997

ASIFA/Central

FRAME by FRAME

A QUARTERLY PUBLICATION OF ASIFA/Central

FALL 1997

Diversity Programming and Distribution: Leo Sullivan, Animation Pioneer

An Essay *by Adwoa X. Muwzea*

The creative, technical and ideological development of animation grew from the world of newspaper strips and comic books. However, there has been an incredible void in the ethnic diversity of comic strips, books, and animated films. The absence and misrepresentation of values, experiences and world views from communities that endure outside of the mainstream are stark. Some of the most popular, animated, film and television programs today include, from the Disney Studio, The Lion King, Pocahontas, Aladdin and now Hercules. Some of the most popular television programs include Ren and Stimpy, Beavis and Butthead and, from the Warner Brothers Studios, Animaniacs, Tiny Toon Adventures and Batman. Many of these programs have no Native American, African American, Asian or Latino characters represented. When the program does depict characters from an ethnic group besides Euro-American, such characters are always presented outside of the represented group's own self-image.

> "The mainstream world of children's programming, essentially, has a void in the development of programs for African American children and youth."

The mainstream world of children's programming, essentially, has a void in the development of programs for African American children and youth. There are a few examples of efforts to add diversity to media intended for young audiences though. A team of African American artists from Texas began distributing Sun Man in the early 1990s. It is one of the only comic book series where an African American superhero is the primary character. Sun Man's storylines are carved from a cosmology that is African

Leo Sullivan continued on page 3

Laboratory Processing Agreements

by Pamela A. Schechter, Esq.

When you are ready to start sending your film elements to the lab for processing, it is a very exciting time. However, before you can start to see the finished product, you are probably going to have to sign an agreement with the lab. This agreement defines the rights and obligations between the filmmaker and the lab processing the film.

In the majority of processing agreements, the film elements are broadly defined and usually include any film materials such as negatives, sound tracks, videotapes and film prints that may be developed by the lab. The lab will try to limit the liability it has to the filmmaker regarding the elements. For example the lab usually assumes no responsibility for the type of material that it uses, the services it provides or the condition of the finished product it turns over to the filmmaker. The lab will only replace unexposed film raw stock if any of the film elements are lost, destroyed or damaged through the negligence of lab employees. The filmmaker will not receive compensation for the value of the contents of the lost or damaged film elements.

Payment for the labs services is usually due within thirty days of processing. If the

Lab Agreements continued on page 4

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Letter from the Editor...
by Jennifer Eldred

Welcome to another edition of Frame by Frame! Man, what a summer it was so let me tell you what we have on tap for you in this edition. Deanna Morse, our chapter President, recently attended the ISEA Conference in Chicago and will bring us up to date on happenings in the art world. I myself took a trip to LA to attend SIGGRAPH '97 so be sure to check out these articles and much much more.

Since this will be the last edition sent out before the end of the 1997 membership year be sure to renew as soon as you turn to the last page. Renewing is as easy as filling out the renewal form on the back of this issue and sending in your renewal fee. All membership rates will remain the same for the 1998 membership year but please remember that all memberships for 1997 expire on December 31, 1997 and all renewals begin on January 1, 1998. It is in the best interest of our members to renew early and escape the risk of missing our first 1998 Frame by Frame issue. ASIFA/Central appreciates your support and looks forward to continuing as a vital organization that helps connect midwest animators in 1998.

As a way to keep up with current and new members a 'Members News' column has been added to Frame by Frame. Please feel free to drop us a line and let us know what you've been up to.

During the 1997 membership year ASIFA/Central implemented several new benefits and hopes that every ASIFA/Central member will take advantage of our new ASIFA/Central reel. Our reel is intended to showcase the work being created by Midwest animator's. See page 8 for information, deadline and submission forms.

ASIFA/Central is an all-volunteer organization and we welcome your input. Send us your press releases, graphics, articles or items of interest for our newsletter.

Although the Fall Season has arrived and the leaves are changing colors its not to early to think Spring and make your reservations for the 1998 Annual ASIFA/Central Conference and Retreat April 3-5, 1998. Reservations can be made by calling Starved Rock Lodge at 1.800.868.ROCK. Ask for the rooms set aside for ASIFA/Central. Early registration is encouraged as ASIFA/Central continues to grow! Book your cabin now and get ready for the best retreat yet!

As a reminder it's never to early to propose a workshop, discussion, paper or panel for the 1998 conference and retreat. Several items regarding the conference will be released in the next edition of Frame by Frame. Contact us early so we can spread the word.

I'd like to thank this months contributor's Adwoa Muxzea, Deanna Morse, Dave Ehlrich and Pamela Schecther, with drawings from Jim Middleton's Animating Apothecary. As a side note, Frame by Frame is looking for contributing writers. If you have an article, paper or interview idea please send inquiries or completed articles to ASIFA/Central. ASIFA/Central has the right to accept or reject submissions.

Happy Halloween!

Jennifer Eldred

ASIFA/Central Mission Statement

The purpose of ASIFA/Central is to promote the art of animation locally and internationally and to promote communication among animators and between animators and devotees. – adopted 3/92

ASIFA/*Central* Volunteers and Project Leaders

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Eric Oehrl
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Website:
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E-mail: asifa@asifa.org

ASIFA/Central Conference:
April 3-5, 1998

To contribute or volunteer contact:
Deanna Morse
Phone #: 616.895.3101
E-mail: morsed@gvsu.edu
US mail: ASIFA/Central
c/o Deanna Morse
School of Communications
Lake Superior Hall
Grand Valley State University
Allendale, MI 49401

To join ASIFA/Central:
Send a check (payable to ASIFA/Central) to the address above.

Leo Sullivan continued from page 1

American. The series struggles to survive. Stores like Toys-R-Us, in a controversial decision, banned the publication from their shelves, claiming that the stories are too violent.

Today, public television represents diversity through such programs as Sesame Street and Reading Rainbow. They have, on occasion, not only been able to represent a diversity of central characters in their programming, they have also been able to represent the values and world views of specific ethnic groups. Reading Rainbow is a strong example of programming that children can relate to from a variety of ethnic perspectives.

> "Leo Sullivan, an African American animator and entrepreneur, is a pioneer in the field of animation and educational media."

Last year HBO premiered "Happily Ever After, Fairy Tales for Every Child." The program has strong input and direction from Bruce Smith. Smith directed "Bebe's Kids," the first feature length animated film from an African American director. The focus of Bebe's Kids' humor was carved from Black life in the United States. HBO's Happily Ever After is devoted to telling traditional folk tales from a variety of ethnic perspectives. The program is a rare example of diversity in media for children. Neither PBS or HBO programming goes without criticism, but they are among the few broadcast or cable programs that ever address ethnicity honestly.

Another example of diversity in animation and educational media for children precedes the work of Smith and comes from the community of independent film and video production. Leo Sullivan, an African American animator and entrepreneur, is a pioneer in the field of animation and educational media. Sullivan began his career at Chouinard in 1961. (Shin-ard' is now named Cal Arts. The college's history is tied to the training of Disney animators.) At any rate, Sullivan may well be the first African American to be inducted into the UCLA Archives as an American animator. His career spans a rich and active 30 year period. He has worked for most of the major studios, including Warner Brothers, Hanna Barbara, Filmation and DIC. He worked at every level of the cel system, from assistant animator to director and supervisor. Sullivan also did a two year stint overseas, managing production activities for Pacific Rim Animation in Hong Kong, between 1989 and 1991.

As early as 1964, Sullivan formed his own production studio. His studio was active for 10 years before the demand for educational videos dried up and he closed shop. However, by 1992, Sullivan and his business partners reopened their doors to resume multimedia production and distribution of animated and educational videos. Sullivan is self-publishing and distributing his work to national markets. His work as an independent animator is one of the rarest examples of media today that is specifically directed to entertain and educate African American children.

Sullivan's determination to provide programming for and about his community, with few peers or role models to follow, deserves attention. There is a plan afoot now to research and publish a biography on Sullivan. The plan includes a Detroit to Los Angeles telephone interview, to learn first hand of Sullivan's pioneering efforts in animation and his independent spirit as an entrepreneur. The project began in 1994, but was delayed. This essay is the first in a series of articles that are based on a June 1997 interview with Sullivan. The biography will include archival materials from Sullivan's personal collection of sketches, drawings, cels and digital images, and will focus on three primary areas:

1) Background, early years at Chouinard and in the industry
2) The middle years and first entrepreneurial efforts,
3) Present and future activities and projects.

An edited version of the interview is intended for publication in professional venues. The project is still being developed for presentation at the ASIFA Central and UFVA conferences in 1998.

Specific areas of discussion for the biography will include Sullivan's work on the Fat Albert series, his family background, overseas activities, new media, his work at Bob Clampett Studios with The Beany and Cecil Show, the 1960s and 1970s, his civilian activities producing for the U.S. Defense Department's Motion Picture and Television Service, his work training other animators and his educational and entrepreneurial activities.

Undoubtedly, this is a long range project. This research project brings Sullivan into the spotlight with other pioneering animators. He was active at a time when the craft was not new, but the participation of African Americans in the industry was overshadowed by the national struggle for civil rights in Black communities. Further research into the work of this professional American animator, would extend to viewing more of his work, researching his collection of cels and sketches from studio work, viewing UCLA's archival references to his work, as well as the archives of Chouinard, where he began his professional training. **- Adwoa Muwzea**

Any one with information supporting this research project on Leo Sullivan please send it to Adwoa Muwzea c/o ASIFA/Central.

Continued from Processing Agreements on page 1

filmmaker pays late, he must agree to pay interest on the amount owed. The lab fees typically do not include the cost of shipping of the film elements and the lab is not responsible for payment of any taxes.

Labs usually have the filmmaker warrant in the agreement that the filmmaker is the sole owner of the film elements deposited with the lab. If this representation by the filmmaker is not true, the lab can bring a legal action against the filmmaker for breach of this warranty.

Most lab agreements state that the filmmaker must obtain insurance which provides the most comprehensive protection available for the film elements. The elements must be insured against any possible damage, including harm that results from the labs own negligence.

The filmmaker is generally required to supply standard synchronization leaders. If there is an error in synchronization, it is typically the responsibility of the filmmaker and not the lab. Since the lab does not know what is on the film when it makes the agreement with the filmmaker, it does not know whether the film elements contravene any laws such as those prohibiting pornography. To protect itself from criminal or civil liability, the lab will want to have the right to end any services immediately during the development process if it finds any illegal materials. However, the filmmaker will still be obligated to pay the lab for whatever work it performed up until that time.

Film elements may be left at the lab for a certain duration. However, the agreement should describe how these film elements are stored and for how long. The filmmaker will have a certain amount of time, usually ninety days after the last work has been completed, to remove the elements from the lab. If the filmmaker does not remove all of the elements within this time period, upon written notice, the lab may destroy, erase or dispose of the film elements. However, the filmmaker can request the lab store certain of the elements for a longer period of time. In this situation, the lab will charge storage fees.

Lab agreements can be complicated. Although most filmmakers are anxious to start the development process, it is a good idea to wait until an entertainment attorney has reviewed and negotiated the lab agreement before the process begins.

- Pamela Schechter, Esq. is an entertainment attorney living in New York. She teaches a course on legal and business issues for animators at the School of the Visual Arts. For questions or comments contact Pamela A. Schechter at: (212) 517-2572, email: pschechter@ix.netcom.com

Member News

Paul Adam is currently attending the University of Missouri-Columbia and is working as a 3D computer animator at EPM, Inc. http://www.missouri.edu/~c69322/

Mike Allore has recently taken a position as Video Technican at Henry Ford Health Services in Detroit.

Former ASIFA/Central member **Fred Bresky** is working for Dick Clark Entertainment as a Production Assistant.

Jennifer Eldred has recently taken full-time work as a designer at Stone River Software, Inc.

Kevin Grinder is working as an art director/animator for a local Fox Affiliate in Springfield, Missouri.

Jill Hunt is working as a freelance animator. In addition she is a Lecturer at the University of Minnesota.

Alan Kennedy is President of Canuck Creations, a full service animation studio based in Toronto which has done work on "Space Jam" and "Anastasia."

Deanna Morse has an image from her film 'Lost Ground" included on the poster publicizing SIGGRAPH '98. The poster "celebrating 25 years of discovery" showcases 25 images from computer graphics artists and pioneers.

Kim Roberts has recently taken a visiting film and video faculty position at Grand Valley State University.

Mark Ware is currently attending Bowie State University and recently completed three thirty second animated commercials.

Congratulations to All!

To be included in the next Member News drop us a line at:
ASIFA/Central
c/o Deanna Morse
School of Communications
Lake Superior Hall
Grand Valley State University
Allendale, MI 49401
or send email to: morsed@gvsu.edu
or asifa@asifa.org

****All ASIFA/Central members are invited to take part in Member News by sharing awards, job or project status with us. Please send us your member updates.****

ASIFA International by *David Ehrlich*

International members have already received the recent ASIFA News from Prague which reported the results of the General Assembly and Election of the ASIFA Executive Board at Annecy. Michel Ocelot continues as the President and Bordo Dovnikovic as Secretary-General. Ton Crone from Netherlands is the new Treasurer and the four new Vice-Presidents are Gunnar Strom (Norway), Pat Webb (U.K.), Sayoko Kinoshita (Japan) and Normand Roger (Canada). Your two U.S. Board members are Deanna Morse (President of ASIFA Central) and myself.

I wanted to thank all of you who returned your proxies to me in time for the Election. The Election results are posted below:

Sayoko Kinoshita (Japan)	475
Jerzy Kucia (Poland)	473
Pat Raine Webb (U.K.)	469
Eduard Nazarov (Russia)	469
Normand Roger (Canada)	469
David Ehrlich (U.S.)	465
Ton Crone (Netherlands)	456
Borivoj Dovnikovic (Croatia)	449
Pierre Azuelos (France)	448
Jiri Kubicek (Czech Republic)	446
Gunnar Strom (Norway)	442
Jonas Raeber (Switzerland)	433
Deanna Morse (U.S.)	418
Michel Ocelot (France)	414
Thomas Renolder (Austria)	386
Abi Feijo (Portugal)	370
Noureddin Zarrinkelk (Iran)	361
JinGuoPing (China)	349
Hubert Tison (Canada)	290
Ferenc Mikulas (Hungary)	284

Yugoslavia, Bulgaria, Belarus, Russia, Canada did not gain the requisite 50% of votes (240/479) for election to the Board.

Young American Animators of the Future

When I was asked by the Director of the Annecy Animation Festival to program a show of American Independents, I decided instead to gather the best work from the animation departments of the institutes and universities across the country and call the show, "Young American Animators of the Future." The program was screened three times at different venues in Annecy and then went on immediately afterwards to three screenings at the Toronto Short Film Festival. Films from the East Coast schools were: **Faerie Film** by Eugene Salandra, **Season's Greetings** by Michael Dougherty, and **Where on Earth are You?**, by Jennifer Taylor, all done at NYU; **Cloth and Bone** by Anouck Iyer, **Air Control** by Leif Goldberg, and **Rotation** by Ara Peterson, all from Ringling School of Art and Design; **MOO** by Micheal Enright, and **XENOMYCOLOGY** by Ben Ridgway, both from the University of the Arts in Philadelphia; **Sleavy the Wonder** by Zack Lehman, all from Dartmouth College; **Hershel** by Jufy Budnitz from Havard. These are fine animators, ones to be watched in the upcoming years. Eugene Salandra, Leif Goldberg, Ara Peterson and Judy Budnitz were all invited to Annecy and were present at the screenings and many parties.

SAFO

The Student International Student Animation Festival of Ottawa, the first animation event devoted entirely to students, took place from September 18-21. Featured were competition screenings of 50-60 shorts selected from over 800 throughout the world and retrospective of five animation schools (MRDH in Volda, Norway, Royal College of Art in London, KASK in Belgium, Sheridan College in Canada, and Turku College in Finland.) In addition to a large number of seminars and meetings devoted to finding jobs and preparing a portfolio, programs included a show curated by ASIFA-East's Linda Simensky entitled, "When They Were Young," a peek at the first films by established animators. Though this is not an ASIFA-patronized event, it is certainly extremely valuable for young animators throughout the world (not to mention the studios that will swoop them into their waiting arms. The Ottawa Animation Festival will be next fall. The next festival for students, SAFO, will be in 1999. For information call, fax or email Chris Robinson: fax: (613) 232-6315, phone (613) 232-8769 email: oiaf@ottawa.com

ASIFA-Patronized Animation Festivals

Looking ahead just a bit, the 13th Zagreb World Animation Festival will be held June 17-21 with a deadline for selections by February 1st. You can fax them at (385 1) 443 022 410 13 and email: kdz@zg.tel.hr

The 7th Hiroshima International Animation Festival will take place August 20-24. Deadline for entry forms is March 21st, 1998 and for films/videotapes, April 21. Fax: 81-82-245-0246, phone: 81-82-45-0245, email: hiroanim@urban.or.jp

Both these festivals are superbly organized, with emphasis on the art of animation and the family of animators as opposed to commerce. I'll be giving you more information on them later. ***-David Ehrlich***

Frame by Frame is a quarterly publication of ASIFA/Central.
Send articles, materials, artwork, comments and suggestions to:

Frame by Frame
Jennifer Eldred
c/o ASIFA/Central

See back cover for ASIFA/Central mailing address.

Members Send Us More ...
Web Sites of Interest

ASIFA/Central
http://www.asifa.org/animate
Aardman Animation
http://www.aardman.com/
ANIMATO
http://www.sci.fi/~animato/
Animator's Mailing List
http://www.xmission.com/~grue/animate/
The Magazine of Animation
http://www.overdrive.ca/fps/
The Wallace & Gromit Web Site
http://homepages.enterprise.net/kenward/
Welcome to Animation World Network!
http://www.awn.com/

Animation Software/Hardware

Softimage TOONZ. (from Microsoft)
Professional 2D cel animation software solution(SGI only). It automates the production steps of cel animation, but keeps the animator's original ideas and drawings.

URL:http://www.softimage.com/Softimage/default.htm

AXA Digital Ink & Paint.
Professional PC based 2D cel animation software solutions.URL:http://axacorp.inter.net/axacorp/
other
URL:http://ourworld.compuserve.com/homepages/axa

ANIMO.
Professional cartoon animation production system for NextStep(SGI and NTavail. Q1, 1997) OS(x86). Cambridge Animation Systems Ltd. Call phone 818-551-4500 or (44).223-311231,or
FAX (44) 223-350286.
Email:admin@cam-ani.co.uk or admin@animo.com
URL:http://www.animo.com/

ToonBoom Tic Tac Toon.
A full resolution independent process 100% Vector based Animation package. You can scan in your hand drawn animation and it converts it to vectors (DEC Alpha based)
VOICE: (514)522-5142 FAX:
(514)522-5971
EMAIL:mile@ToonBoom.co
URL:http://www.toonboom.com/

Linker Systems - Animation Stand.
Professional cartoon animation production system for the Mac OS, SGI Unix and Windows NT. 13612 Onkayha Circle, Irvine, CA 92720. Call (714)552-1904, or
FAX (714)552-6985 Email: linker@linker.com
URL:http://www.linker.com/

USAnimation, Inc. Vector based animation production system for SGI.contact: Shelley Miles
tel: 213-465-2200 fax: 213-465-2800
email: info@usanimation.com
URL:http://future.com.au/usanim.html
Other
URL:http://www.studio.sgi.com/Connections/db/IR/U/USAnimation_Inc_.html
platforms: Silicon Graphics and Hewlett Packard UNIX workstations

CELSYS - RETAS Pro
digital animation production system for Macintosh and Windows NT.
URL:http://www.rsk-tokyo.co.jp/retas/home.html

Animac
Macintosh Pencil Test system
URL:http://www.sci.fi/~animato/animac.html
-Thanks to David Thrasher
e-mail: thrasherda@dmps.des-moines.k12.ia.us

Coming in the Winter Issue:

- Interview with **Kim White,** Technical Director for **PIXAR Animation**
- **1998 ASIFA/Central Conference and Retreat Details**
- **1998 Helen Victoria Haynes World Peace Storyboard Contest**
- **Deadline** for articles and images for the **Winter Issue** is **December 15, 1997**

Check out ASIFA/Central's Award Winning Website at:
http:/www.asifa.org/animate
and send feed back to us at asifa@asifa.org

Attorneys *By Pamela A. Schechter, Esq.*

I have been writing articles for several months on various topics having to do with legal and business issues pertaining to animation. It recently occurred to me that one of the subjects I am most frequently asked about are attorneys. How do I find an attorney? How do I know if an attorney is qualified? What is the role of an attorney for an animator? What does it cost to hire an attorney?

Finding any attorney is not a difficult task. Just open the telephone book and you will see hundreds listed. However, finding an attorney who will do quality work is another matter. Attorneys specialize in certain areas such as trusts and estates, litigation, corporate law, bankruptcy and entertainment law. The type of work you want the attorney to perform dictates the type of attorney you will hire. If you need an attorney for a task having to do with any facet of the entertainment industry, you should hire an entertainment attorney. This might sound self evident but many people don't follow this simple idea. In addition, if you are in animation, make sure the attorney you hire knows all about the industry and has represented animation clients in the past.

> "Finding a attorney is not a difficult task."

Most people find attorneys through recommendations. Word of mouth is the most popular strategy to locate an attorney. Another method is to contact a bar association and ask for recommendations. Industry organizations also have lists of attorneys that they give to members. Find out all you can from the source making the recommendation. In addition, you should meet with the attorney in person, prior to hiring him. Make sure you ask for a free initial consultation. You don't want to end up with an unexpected bill.

During the initial meeting with the attorney, you should ask about the attorney's education, how long he has been practicing, the kind of work he does, and who his clients are. Trust your gut instinct. If there is something about the attorney that bothers you, then don't hire him. During any legal process, especially in the entertainment industry, you are going to be working very closely with your attorney. Therefore, you must have confidence in him and feel comfortable with him.

You should obtain the names of clients who you can contact as references. Find out if they were pleased with the services provided. An entertainment attorney must know the language of the industry. Does the attorney returns telephone calls within twenty-four hours? Is he accessible and responsive? The answers to these questions are very important.

Attorneys who specialize in the entertainment industry either go to court to litigate or they prepare and negotiate the details of agreements and analyze legal situations to protect their clients. I have been representing people in the animation industry for several years. Typically, I am hired when my clients need a contract negotiated, or an agreement drafted. Perhaps the client wants to form a corporation or limited partnership. Copyright and trademark issues often arise or clients need advice having do with the animation industry.

Once you have decided to hire a specific attorney, he will usually draft a retainer agreement for you. This agreement defines the relationship between you and your attorney. The agreement will state how much the attorney gets paid and when. It also will define what out-of-pocket costs the attorney will charge back to the client. It will state the conditions of payment. In addition, the exact tasks the attorney will be expected to perform should be clearly defined. Both the attorney and client receive a copy of this agreement.

Attorneys charge fees on an hourly rate or a percentage basis. The hourly rates in the United States range anywhere from $75.00 to $500.00 per hour. Rates of most entertainment attorneys in New York and Los Angeles are as follows:

Partners-$150.00-$300.00,
Associates-$100.00-$150.00,
Paralegal-$35.00-$55.00.

In some cases, the attorney will ask the client to pay a retainer fee upon the signing of the agreement. The hourly fees are charged against this retainer amount.

When attorneys charge on a percentage basis, the fee is a gross percentage of the compensation the client receives in an agreement or from a project. The fee can usually range from 5% to 15%. The percentage arrangement is attractive when a significant amount of hours of the attorney's time are going to be needed.

> "Trust your gut instinct because it is almost always right."

In the entertainment and animation industries, the biggest mistake I see people make when it comes to hiring attorneys is they decide not to hire one. They feel they can take care of the legal issues themselves. The most important single suggestion I can make is to retain the services of an attorney the moment you feel you need one. Trust your gut instinct because it is almost always right. **-Pamela Schechter, Esq.**

CALL FOR WORKS-
ASIFA/Central to Create Sampler Reel

ASIFA/Central is looking for 3-5 minutes of sampler work from ASIFA/Central members. Your work can be precut or you can give us permission to edit several of your pieces together.

The ASIFA/Central reel would be offered to ASIFA chapters, others would be charged a small fee. Contact information will be included with the reel. Each participant included on the reel will receive a free copy.

To have your work included please send us a letter of permission. In the letter please include your name, the name of the piece(s), contact information, background information about your work, an artist statement and the completed form below. ASIFA/Central will accept material in the following formats: VHS, SVHS, 3/4 and Beta. Photographs and stills are optional but may be included in promotion materials. Please only include information you want published in the newsletter, on the ASIFA/Central website and in contact information released with the ASIFA/Central sampler reel.

ASIFA/Central sees this opportunity as a benefit of being a ASIFA/Central member. In creating this sampler reel it is our intent to spotlight the diversity and to increase the visibility of work being created by our midwest animators.

Deadline: November 15, 1997

Name: _____

Address: _____ State: _____ Zip: _____

Phone: _____ Fax: _____ Email: _____

Format: ☐ VHS ☐ SVHS ☐ 3/4 Inch ☐ Beta

☐ Precut -Please list title(s) and running times of animation(s) included (Note: 5 minute limit):

_____

_____

☐ Uncut, please edit segments from the following animation:

_____

_____

I hereby release the above clips of animation for ASIFA/Central's use in compiling an ASIFA/Central Sampler Reel. I am the contact person regarding all pertinent questions about the rights to the above film(s). ASIFA/Central is free to place my animation in any order on the reel and has my permission to edit work(s) together if I checked the Uncut box on the form above.

_____

Signature required.

Send tapes to: ASIFA/Central,
c/o Deanna Morse, School of Communications,
Lake Superior Hall,
Grand Valley State University,
Allendale, MI 49401.

ASIFA/Central is not responsible for misdirected, lost or damaged tapes.

ISEA: Technologists Come to the Windy City

by Deanna Morse

The Eighth International Symposium on Electronic Art (ISEA) was held in Chicago the last week of September. Over 800 electronic artists, musicians and "technologists" from across the United States and abroad met at the School of the Art Institute of Chicago to share their new electronic art work and consider the conference theme: "Content. " The symposium featured small group discussions, paper presentations, panels and a diverse array of electronic art exhibits and performances. ASIFA/Central members in and around Chicago may wish to take advantage of a number of related exhibits that are continuing through October. These include exhibits of electronic art at the State of Illinois Building, the Harold Washington Library Center, and the Cultural Center as well as many smaller galleries.

A highlight of the conference was the keynote speech by Sherry Turkle, professor of the sociology of science at MIT and the author of Life On the Screen: Identity in the Age of Internet. She talked about how computers are changing our notions of identity, how our relationship with technology-as-object is changing. She asks "what are we becoming (as a culture) if the first objects we look upon are merely representations of objects in virtual space?" One concern is to try to understand children's perceptions of the "creatures in simulation space". A key example of this is the Tamagachi pets, the small computer chips on a string that are so popular with kids these days. (Are these our pet rocks and troll dolls for the '90's?) These Tamagachi simulate our relationship with a physical pet, they need to be fed, bathed, and if they are not cared for, they die. Turkle says that children today develop two parallel concepts about machines: they see them as intelligent and conscious but not alive. Adults agree that machines are not alive, but we are less willing to embrace the notion of machines having personalities, consciousness, identities.

I reflected on this at the art opening, where the most compelling art for me was La Cour des Miracles, an installation piece by Canadian artists Louis-Philippe Demers and William Vorn. I entered a dark and smoky room where six mechanical sculptures that responded to my presence. At first, these metallic robots reminded me of my childhood erector set toys, but these five to fifteen foot insect-like machines were not so benign. They were constantly in motion. With bright lights as antennas, they made complex animal/human noises as they gyrated, crawled and huddled in the noisy room. A crablike machine acted as if it was trying to crawl out of the corner. (I learned later it was named "The Crawling Machine.") When I stepped in front of its' path, it would jump back, as if I scared it. I have to admit that I found this quite appealing, and I scared that machine for a good fifteen minutes or so. When I approached the long and skeletal "Heretic Machine" that was locked in a cage, it would lunge forward, threatening, shaking the chains that contained it. It reminded me of a dinosaur in the Jurassic Park movie. Because the machines were so responsive to my presence, so anthropomorphic in their gestures, it was easy to think of them as having identities, personalities, consciousness. As Turkle describes: intelligent, conscious, but not alive.

Laurie Anderson (who served as Honorary Chair) gave a keynote address where she talked about her development of "characters" in her art, and showed some of her recent installation and video work. Her most recent installation at the Guggenheim included an mouthy animatronic parrot, designed to invite the viewer into her installation space, and provide cheeky comment on competitiveness of that particular art exhibit, where a few honored artists were selected to show and then judged for a hefty cash award. The parrot looked a little like those Dole pineapple birds at Disney World, but unlike those animatronics, this was a parrot with an attitude. A machine with a personality. Interactive, and responsive to the audience, but in a non-sensical parrot style.

In terms of animation, there were two pieces that were of particular interest. In the video screenings, Joshua Mosley, in Lindbergh and the Trans-rational Boy effectively combined a live-action scene of a boy in a boat with 3-D animation of mice in cages to give

ISEA continued on page 10

ISEA continued from page 9

the illusion that the boy is riding in a perpetual motion machine powered by the mice. Although not fully developed as a story, it was a compelling and believable poetic fragment.

At the Betty Rymer Gallery, Paul Vanouse animates "the visible human" as part of his installation Items 1-2000. The viewer uses a bar-code reader to slice over a body part, which triggers an animation traversing cross-sections of the body towards that part. Visually, the animation is reminiscent of the waxcuts of Oskar Fishinger, but these cuts are the dissection of bones and flesh. Bones get larger, smaller. Organs appear and subside. It's creepy and compelling.

Much of the work shown at the conference was reflexive. This is certainly true for the examples I cited above: medical technology, special effects, anthropomorphic robots. The art work is about technology. It foregrounds machines. It considers the role of technology in our lives. In a electronic arts technology conference where the theme was to be content, that content was overwhelmingly: technology.

For information on the many exhibitions of electronic art organized in conjunction with ISEA, visit the ISEA 97 website at http://www.artic.edu/~isea97 or call the ISEA hotline at 312-345-3602.

- Deanna Morse

The Los Angeles Convention Center bustled with over 48,700 attendants August 3-8 as computer graphics enthusiasts gathered to celebrate the 24th Annual SIGGRAPH Convention. SIGGRAPH '97 proved to be the largest yet, breaking attendance records and having the most exhibit floor space the conference has ever had.

Of course SIGGRAPH is more than just exhibits, it also attracted 538 computer animation entries from 15 different countries and enough courses, papers and panels that one could not possibly see, hear and attend everything the conference has to offer. I spend a good majority of my time in the screening rooms looking for inspiration from the animation entries. This years Electronic Theater Chair was Judith Crow. Her committee selected 105 entries for screening, including 56 in the spectacular Electronic Theater show at the Shrine Theater. Overall, entries this year were more conscious of audio and storyline and encompassed a diversified look at what can be done with this medium. I was pleased to see some quality student work included. Students work from Ringling School of Art and Design, USC along with feature film, commercial and experimental art made up the crowd pleasing display of the best that the computer animation world had to offer in 1997.

This year's Art and Design show, chaired by Lynn Pocock, featured a few artists who displayed large bodies of work. The Art and Design Show took on the feel of a traditional art museum. The show included one interactive piece where attendees would sit in a chair and watch a TV screen of a rope fraying while a brick overhead would occasionally move. The affect was interesting to watch and participate in.

As for the courses, papers and panels I found "Educating the Digital Artist for the Entertainment Industry: The Collision of Academia and Business," to be one of the most interesting that I dropped in on. The panel discussed the state of the industry and gave insight into hiring problems. They discussed training and education with some of the best computer animation schools represented on the panel. Ed Catmull (PIXAR), Robin King (Sheridan College), Carl Rosendahl (PDI), Jan Veeder (San Francisco State University), and Richard Wienberg (USC) made up this interesting and diverse panel. Several thoughts on training and the steps that the industry has taken to get the best people for their positions were interesting to hear. The panels candor was also refreshing. An interactive survey was taken by the audience and asked some thought provoking questions like "How well did college prepare you for the industry."30% said "OK" and 40% said "Not Well." When asked "To what extent is your company benefiting from Academia?" 14% said "Not at All," 47% said "A Modest Benefit and 39% said "Significant Benefit", yet when asked what percent of companies contribute to academia 33% answered "A Modest Amount." The survey was interesting because Carl Rosendahl later pointed out that less than 1% of those who apply to PDI get an offer because less than 1% are qualified.

The fact that the industry has been luring away animation teachers to work in industry positions was brought up because several academic professors fear that this practice will ultimately hurt the industry by taking away the people who will teach up and coming animators. Issues regarding

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SIGGRAPH continued from page 10

the industry luring away students before they get a degree were voiced by academic professors also.
Panelist Ed Catmull felt that the shortage of qualified animators in the industry lies in the fact that students and colleges have the misconception that computers provide a shortcut to being an artist/animator. He pointed out that, "Learning to use a computer is easy, students don't want to learn the hard stuff." To many students also view their reels as their magnum opus and make it too long turning-off potential employers.

Jan Vedder pointed to the decline in fine arts funding and the fact that job market is so lucrative as a reason why potential graduate school students are lured away and don't go on to teach. Richard Wienberg summed up the situation by stating that in order to "Sustain the industry growth we need to bridge companies and academia."

Although no concrete solutions were created the fact that both the training and hiring sides of the animation industry recognize and admit that there are problems may help to bring about change.

Next year SIGGRAPH will be celebrating 25 years. The convention will be in Orlando, Florida. For those ASIFA/Central members interested in computer graphics and animation, SIGGRAPH provides the latest and greatest in the computer graphics world. To be a part of it is always inspiring. Having attended SIGGRAPH 3 of the last 4 years, it continues to be interesting and impressive to see want artists and animators are doing to push the medium forward. See ya in Orlando!

-Jennifer Eldred

Spotlight on ...the ASIFA/Central Website

Thanks to the wonderful work of ASIFA/Central's webmaster, ***Byron Grush***, ASIFA/Central's website has been named an **outstanding education-related site on the Web** by The Education Index. Education Index selects sites which offer interesting, well organized, reliable information to busy people looking for the best sources in 55 subjects and 11 lifestage categories. The ASIFA/Central site is located in their Art section.

Heres how to get info and entry forms for the upcoming **"Uncooked '98 Animation Festival."**

Those who are interested in submitting or just looking for general information should send a letter with an address to: Jason Engling, 413 Buell, Ypsilanti, MI 48197. Jason will send entry forms and information packets as soon as possible. The projected deadline is late February, early March. The program will be held in early April.

Zagreb Animated Film Festival
Preparations for the 13th World Festival of Animated Films Zagreb '98 has already started.To obtain festival regulations and entry forms contact:

Koncertna Direkcija Zagreb
Kneza Mislava 18 10000 Zagreb
Croatia, Europe
Phone: (385 1) 46 11 808, 46 11 709, 46 11 589
Fax: (385 1) 46 11 808, 46 11 807
email: kdz@zg.tel.hr

3rd International

Helen Victoria Haynes
WORLD PEACE
Storyboard & Animation Contest

The Third Annual Helen Victoria Haynes Storyboard and Animation Contest will be held at the ASIFA/Central Conference at Starved Rock Lodge on April 4, 1998. The first winner was Phil Simoncelli of Dekalb, Illinois! Phil received $500 in cash to produce a film based on his storyboard. He also received a backpack full of various items to help him through the year including software and a graphics tablet with stylus. Phil screened his completed film at the 1997 conference several times and provided the original winning storyboard for review.

Now it's your chance to win $500! Design and present a storyboard for an animated short at the 6th Annual ASIFA/Central Conference. In it depict your vision of how to achieve world peace. You could win $500 toward the completion of your Peace project, free software and free attendance to the 1999 conference. 1998's competion will provide bigger and better prizes! Check out upcoming issues of Frame by Frame or our website at http:/www.asifa.org/animate for revised rules, application forms, and information on how to enter. Plus check out the tips on what the judges are looking for!
ASIFA/Central is not the official sponsor of this event. ASIFA/Central is not responsible for the decision of the judges. The competition is sponsored, funded, founded and administered by M.L. Haynes. The event is held in conjunction with the Annual ASIFA/Central Conference. ***The judges decision is final!***

The KCC Festival is being held at Kellogg Community College, College Life Department, 450 North Avenue, Battle Creek, MI 49017 phone: (616) 965-3931 Email: Kccff@aol Entry fee: $5 per entry. The festival takes place on November 22-Saturday. The deadline is October 31, 1997.
ASIFA/Central Member Jim Middleton is a festival judge.

MEMBERSHIP APPLICATION FOR YEAR ENDING DECEMBER 31, 1998

NAME: _____

ADDRESS: _____

CITY: _____ **STATE:** _____ **ZIP:** _____

PHONE: _____ **FAX:** _____

E-MAIL: _____

TYPE OF MEMBERSHIP:

_____ STUDENT ($12)

_____ GENERAL ($20)

_____ INTERNATIONAL ($40)
(INCLUDES GENERAL)

_____ CORPORATE ($300)

PLEASE PRINT MY NAME AND ADDRESS IN:

_____ MEMBERSHIP DIRECTORY

_____ WEBSITE LISTINGS

Make checks payable to ASIFA/Central and send to:

Deanna Morse
ASIFA/Central
School of Communications
Lake Superior Hall
Grand Valley State University
Allendale, MI 49401
e-mail: morsed@gvsu.edu

BECOME AN ASIFA MEMBER

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ER 1998

ASIFA/Central

FRAME by FRAME

A QUARTERLY PUBLICATION OF ASIFA/Central

WINTER 1998

Interview With Kim White of PIXAR

Interview conducted by Eric Oehrl

*The following is an interview with my friend Kim White, who works as a Technical Director at Pixar. She is currently in production of **A Bug's Life**, Pixar's second full-length and completely computer-rendered film. Unfortunately for us, she was understandably tight-lipped about the new feature, however, she was quick to mention that there is a short trailer playing in some theaters. Aside from the film, she was more than happy to give us insight into her experiences working for Pixar, background information on herself and previous work experience, as well as some very helpful demo reel tips.*

So, what exactly does a technical director do?

Technical Directors are responsible for modeling, texture-mapping and lighting the characters, props and scenes in the film. They also do any special effects that are needed. I personally just started lighting, but previously I was modeling props.

What are some of your favorite things about working at Pixar? Are there any drawbacks or concerns you have about working there?

One of the things that I like about working at Pixar is that our workplace is a really creative environment. The people there are having fun in their jobs. Also, I have the opportunity to work with some very talented people. When we have reviews with John Lasseter (the director) I listen very carefully to his critiques—not just about my work but about everyone's. I learn a lot by thinking about the changes that he makes—even the smallest details. Everyone working on the film is striving for the highest quality and really pushing themselves to do their best. By being surrounded by such people, I am getting the chance to really sharpen my skills and grow significantly as an artist. It helps too that the company is interested in its employees' growth. Pixar brings in many guest speakers and hosts a variety of classes on site for its employees. People are brought in from outside the company to teach classes on such things as gesture drawing, improvisation, color theory, composition and creative writing. Pixar does other things too that make its employees feel appreciated: once a week the company throws a beer party for us, and every Monday morning we get free bagels. We also have regular meetings where we are kept abreast of what is going on with the company.

> **"One of the things that I like about working at Pixar is that our workplace is a really creative environment."**

The only drawback is that I always worry that my skills won't be up to par. It's not a feeling that I get from anyone at Pixar—it's something that I do to myself. Perhaps it is not really a drawback because it helps me push myself to always become a better artist. It's just that when I see how good *Toy Story* was and how wonderful *A Bug's Life* will be, I want to be able to bring to the project that same level of quality from myself.

So, what is the work flow like for you? I mean, are the deadlines realistic? And how do you keep sharp and creative when you are really busy?

Kim White continued on page 3

ASIFA INTERNATIONAL Updates by David Ehrlich

ANNECY

To save money on their entry forms, the festival organizers decided simply to reprint the 1997 info. Unfortunately, the result was that they are announcing ASIFA patronage for the 1998 event. This is untrue, invalid and illegal. The 1998 event, as I've written previously, does NOT have ASIFA patronage,because of their new annualization.

WEBSITE SCHOOL LIST

Those of you with internet access should check out the ASIFA Website at http://asifa.hivolda.no

In addition to the discussions on Annecy, which will soon include letters from Americans, there is a very thorough and updated School List. You can find schools in over 40 countries which teach animation and which have programs for foreign students (which means you). Descriptions of the programs include tuition fees, available equipment, living accommodations, lists of courses and names of the animators who are presently teaching them. If you want to go right to the School List, it's http://asifa.hivolda.no/list.html

ZAGREB FESTIVAL

For those of you who are thinking of attending this festival, we are presently exploring the least expensive flights with MALEV airlines direct to Budapest. From Budapest, the Zagreb Festival would arrange a 4 hour scenic bus ride through southern Hungary to Zagreb. You can also fly into Vienna and take a 4 hour train across the Alps into Zagreb. Please email or fax me if you intend to go. If there are enough of you, tickets might be less expensive.

David.Ehrlich@dartmouth.edu
fax: 802.234.5401

Letter from the Editor *by Jennifer Eldred*

Well, it's that time of year again, time for the Annual ASIFA/Central Conference and Retreat. After spending the month of January inside working on my latest animation piece I can hardly wait! All ASIFA/Central members are invited to attend this years retreat, simply fill out the conference registration form on page 7. Reservations for Starved Rock Lodge can be made by calling 1.800.868.ROCK. Please request the block of rooms reserved for ASIFA/Midwest Animator's Conference. This year's retreat is April 3-5, 1998.

Headlining this years conference is Kim White, who works as a Technical Director at PIXAR (see ASIFA/Central member Eric Oehrl's interview with Kim starting on page 1). ASIFA/Central is very excited to have Kim in attendance! Kim will be speaking at the conference on Saturday. Annette Barbier from Northwestern will also be in attendance to talk about Northwestern's animation program. This year Marla Shweppe of Rochester Institute of Technology returns as conference coordinator and for the first time we will be view the ASIFA/Central Sampler Reel. The ASIFA/East and ASIFA/Northwest Reels will also be shown. Come meet, watch and participate in fun activities with talented animators.

As always, space at the retreat is on a first come, first served basis. Conference sign-up deadline is March 25, 1998. After March 25th please call for seating availability. Please see page 7 for the conference registration form and rates. If you plan to stay at the lodge for the weekend, please book your room or cabin early. Additional accommodations are available nearby.

Now is the time to submit proposals for workshops, discussions,and paper or panel sessions for the 1998 conference and retreat. Contact ASIFA/Central through email at asifa@asifa.org.

REMINDER: Members, its never too late to renew your membership dues. Renewing is as easy as filling out the renewal form on the back of this issue and sending in your renewal fee. If you have not done so this will be your last issue till your 1998 membership is paid. Please remember that the current membership year began on January 1, 1998 and will end on December 31, 1998. Any issues you may miss prior to renewing will be sent upon receipt of payment. All membership rates have remained the same for the 1998 membership year.

See ya at the retreat!

Jennifer Eldred

ASIFA/Central Conference & Retreat
April 3-5, 1998

Come Join the FUN!

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ASIFA/Central Mission Statement

The purpose of ASIFA/Central is to promote the art of animation locally and internationally and to promote communication among animators and between animators and devotees. – adopted 3/92

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ASIFA/Central Conference:
April 3-5, 1998

To contribute or volunteer contact:
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US mail: ASIFA/Central
c/o Deanna Morse
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Grand Valley State University
Allendale, MI 49401

To join ASIFA/Central:
Send a check (payable to ASIFA/Central) to the address above.

Kim White continued from page 1

I haven't been at Pixar long enough to go into any kind of crunch period yet. Currently I work somewhere in the neighborhood of 40–50 hours a week. And, the deadlines have been pretty realistic for me. Again, I haven't gotten into any crunch time yet, so I'm not sure what it will be like.

And how do I stay sharp? Well, right now during periods like this where I'm not working lots and lots of overtime, I do many things to keep myself inspired: I go to museums, see art shows, read, and take in plenty of films. I also try to make sure that I keep working in my sketchbook on my own ideas. If I can do something of my own for at least one hour a day, I am doing well. That could be working on an art piece or writing and drawing in my sketchbook. I like to have an on-going, long-term piece that I work on. If I keep an idea fresh by working on it a little every day, later when I have more time to put into it, I can hit the ground running. Working on my own artwork is one of the major things that helps keep me sharp and creative.

"I feel that it is important to try to find meaning from your own experiences through making art."

Obviously doing your own work is important to you as a digital artist. Would you talk about your milkweed animation that you showed at SIGGRAPH a couple of years ago and how that was important for you and helped you?

I feel that it is important to try to find meaning from your own experiences through making art. I like to see digital media, which is primarily used for commercial applications, put to the task of making art. So, creating the milkweed piece that you are asking about came out of some of these thoughts. Through the process of making that animation, I was exploring some issues that I was dealing with in my own life at that time. I had just gotten out of grad school and was contemplating how I was going to both hold a job and continue to produce my own work. The animation features a milkweed pod. I was working at the time near an industrial park which still had some undeveloped plots of land around it. There were milkweed plants growing on these bits of property, and when I would go walking I would see their seeds blowing about the area. The piece also contains blackbirds. I used blackbirds and milkweed plants because they are both things that I saw around me that were adapting to a changing environment. Having just gotten out of school I was undergoing a lot of changes in my life, so I was doing a lot of thinking about how I myself was going to adapt.

What was your previous work experience and school experience like?

Before I came to Pixar, I worked for Sierra On-Line making CD-ROM adventure games. At Sierra On-Line, I gained valuable team skills; it takes a lot of people to put together a game so everyone needs to work well together. While I was there, I was able to work on a wide variety of projects which put me in situations where I didn't always know how the work was going to get done.This was often a good thing though because it forced me to continually educate myself and broaden my skill set as a 3D artist. When I was in art school, I sharpened my critique abilities. I learned how to talk about other people's work and how to take critique on my own work and make it productive for me. I found out how to keep my artwork and ideas fresh and open to change—very valuable skills for and artist, both in and out of the workplace. It was in art school that I received the foundation for how to be a fine artist, such as learning how to stay inspired and motivated.

Would you elaborate on what you're hoping to learn from your experience at Pixar?

Most of all, I hope to strengthen my skills as an artist. I never feel like I've reached some kind of plateau—after all, you're only as good as the last thing you've done, and that too could always be better. When I think about it, there is much for me to learn, not only technically about modeling and lighting, but also about story and ideas. I am also eager to have a better understanding of all the things that go into making a movie. I want to know things such as why certain camera angles are chosen, how lighting is used to create a mood and what goes into making a character that an audience can care about.

And what skills do you think were important or essential for you to get a job at a place like Pixar?

I would say first and foremost being creative and being an artist. I think that those skills translate into any medium. And because I believe that anyone can learn to use the computer and the tools, it's a matter of what you do with them. To get the job as a technical director, I tried to show a lot of strong modeling and lighting skills on my reel. Also, I had a mix of personal artwork and professional work on my reel. I did this to show that I was creative both on the job and away from work—that I brought the same artistic energy to my job that I brought to my own work.

Do you have any advice that you'd like to give to people who are working on a portfolio or demo reel? Anything that you would maybe do differently for trying to get a job at Pixar?

I'll talk about my experience of putting together a reel but I would also like to recommend that people check out *www.pixar.com* for more information specific to what Pixar is looking for.

My first piece of advice is to make sure that you always keep examples of your work around. I have a file containing my favorite images within easy reach. When I want to take slides of my work, put together a reel or simply just show off what I've been working on, I know where my images are and I don't have to hunt stuff down. I am careful not to archive my artwork away where I can't find it. At the end of the project or when I finish something that I like, I take time to add it to my file.

Next, I would say to not put everything that you have on your reel. Make sure you just put in the very best stuff. Don't worry about including whole animations; instead cut together clips from different projects that you have worked on. Be realistic about how much of something to show. Remember that even though you may have put a lot of time into something, you might not need to show it in it's entirety. Put your reel to music—think of it as an orchestrated sampling of your work. The idea is to keep your potential employer's attention; you don't want them to be asking themselves, "When is this going to end?". It is important to keep your reel entertaining. If you think that you would like to include an entire piece, put it at the end of your edited reel.

Make sure that your presentation is professional. Put your name at the beginning of your tape. If you have time, animate an opening for your reel, otherwise use a still with your name displayed in a nice font. Put your name again at the end of your reel and include your address and phone number with it. Design a logo for yourself. Put this logo at the top of your resume, on your tape label, on your tape's box and on the envelope that you send your reel in—basically create a unified presentation. Include a list of what is on your reel—I put mine on the front of my tape box. On this list, be

Kim White continued on page 4

Continued from Kim White on page 3

sure to point out what you did on each clip. Many projects are a team effort, so be very clear about what your contribution was. Your tape needs to be in good physical condition. Before I send out each tape, I watch it in order to double check that each copy has perfect sound and picture. I always check the quality of each tape this way, even when I have my reel professionally duplicated. Remember that your presentation reflects strongly on you. Why would anyone think that someone was going to do a good job if that person didn't care enough about their own work to present it well? The goal is to show that you take your work seriously and that when given a job to do you'll complete it with the highest quality in a professional manner.

How long was your reel and how did you go about putting it together?

It wasn't more than three minutes long. I have a lot of work that I could have included in my reel in order to make it longer, but I didn't want to dilute the impact of the best stuff with filler. Because I worked on so many different games, I had both animation and still images to put on my reel. First, I chose selections from some of the animations and cut them together at the beginning of the tape. Then I added some of the single images at the end, holding each still image on the screen for about 5 or 6 seconds apiece. The whole reel was edited over music which helped give it continuity.

"I believe that the most important thing is to love what you do."
-Kim White

I had my reel edited professionally. Some post production houses will give you a discount if you let them know that you're putting your own personal reel together. If they don't give you a discount, they might at least be able to help you find a way to keep your costs down, for example by suggesting you use off-line editing. I also kept my expenses low by being organized. Before I showed up to have my reel edited, I put together a list of the order that I wanted my images to appear on my tape; this way I didn't waste precious editing time trying to make those decisions. Of course I was open to changes as I saw how things looked together, but at least it gave me somewhere to start from. I also found a place where I could get all my reels professionally dubbed in order to insure that the quality of the copies was excellent.

This is backtracking a little, but are you limited at all by what you can put on your reel? And, is it possible to put on scenes that, for instance, didn't make the final cut?

That's a good question. I was very careful to only put on my reel images from games that were already on the shelf. I made sure to not include anything from a project that hadn't been released yet. Of course once something was already published, Sierra On-Line didn't mind me showing it publicly. And, I only used things that made the final cut. It's nice if you can use imagery that made it to the public arena. Perhaps a potential employer would recognize your work having seen it in context. But if you have great work that didn't make it into the final project, and you have permission to use it, why not?

What do you say about putting on pieces that are unfinished and may show timing, but may be in a very rough form?

First, you need to make sure that you are not using confidential imagery—things that your current employer wouldn't want their competition seeing. If you decide to use work in progress because you feel that some aspect of it is worth looking at, make sure that you inform your audience that they are looking at unfinished work. Note why you have included work in progress and what you would like them to be looking for in it—for example the timing or modeling. The play list that I mentioned earlier is a good place to include any information like this that you feel is relevant about material on your reel.

To address putting together an animator's reel, I consulted my friend, Jim Murphy, one of our Feature Animators here at Pixar. Jim started by saying that excellent animation skills were universally important for all kinds of animators. If you apply for a job as a CG Animator, any good cell animation that you might have is valuable to include because good technique translates between cell and computer animation. Your experience with a computer is secondary to your talent as an animator. On your reel you want to show timing, balance and weight skills. Good acting is equally as important—knowing what the motivation of your character is and insuring that it reads well. You want to show that you have the ability to entertain your audience. Understand what ideas you're trying to convey and make sure that they're clear. Don't save your best stuff for last! Put it right in the beginning. You want to make sure that it is seen right off the bat. Keep their interest when they are watching your reel. Know your audience: it's your potential employers. Think about the job that you're going for and tailor your reel to it. Show what you're proud of, and include the kind of things that you would want to see in a someone else's reel yourself. Your reel should show a lot of creativity. Always strive to be better than the last thing that you did. When you finish a piece, look it over and try and find the things that you did wrong or that you could do better. Always be evaluating your reel and continuing to replace things that aren't as strong as your newer stuff. And if you do happen to send your tape off and you get it back, call them up. Find out what they would like to see improved in your reel, and learn from it. View putting together your reel as an ongoing process.

Do you have any other pearls of wisdom to share for those who are trying to pursue their dreams?

I believe that the most important thing is to love what you do. If you do, the other things that help you to succeed, such as hard work, focus and striving to improve, will follow more easily. •

Editor's Note: Kim will be speaking at the ASIFA/Central Conference and Retreat see page 7 for registration forms.

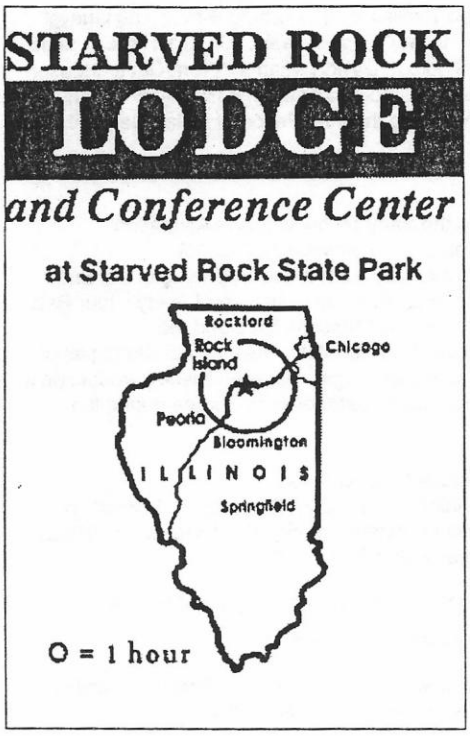
Frame by Frame is a quarterly publication of ASIFA/Central. Send articles, materials, artwork, comments and suggestions to:

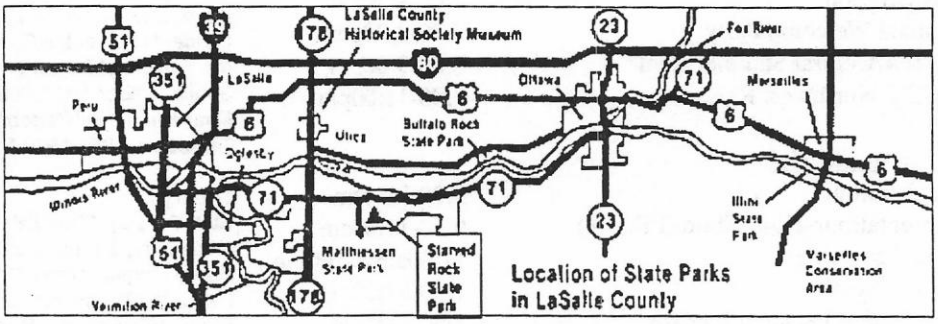
Frame by Frame
Jennifer Eldred
c/o ASIFA/Central

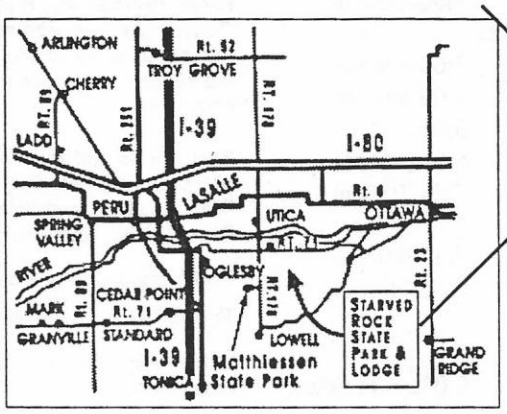
See back cover for ASIFA/Central mailing address.

Deadline for the Spring Issue is April 15, 1998

Time to get on the Road Again and Head to the ASIFA/Central Conference and Retreat!







Maps to Starved Rock Lodge and Conference Center

See You There !
April 3-5, 1998

New Quarterly Feature:

This Quarters Member Spotlight is on Jacqueline (Jackie) Schneider

by Randall Rockafellow

Jackie Schneider is the Lead Creative Designer for Johnson Controls in Milwaukee, Wisconsin. Her job entails creating web pages along with some 2D animation for her companies intranet. Currently her animation tools are primarily Macromedia Director, and GifBuilder. Jackie is a self described shy and quiet person with talent, work ethic, and an eagerness to learn new techniques. While she admits her animation experience has been somewhat limited she has some 2D computer animation experience. She also has to date thirteen years total service with the Navy (4 years active, 9 years of reserves). In '91 she received an associates degree in Commercial Art from the University of Wisconsin.

As a new member I asked her about joining ASIFA/Central to which she replied, "I thought it would be cool to be in contact with others who are interested in animation in the Midwest." Currently she is going to school part-time for a BA in Fine Arts, majoring in Film. Future plans involve gearing her career towards doing more animation and trying out 3D computer animation with Calagari Truespace.

Editor's Note: Randall Rockafellow is ASIFA/Central's new Membership Coordinator. He can be contacted by email at rrockafellow2@juno.co. This is the first of what he hopes will be many articles on past. present and future ASIFA/Central members.

Look for changes and updates to the members directory on ASIFA/Central's home page.

Member News will return next quarter and as always,
ALL ASIFA/Central members are invited to take part by sharing awards, jobs or project status. Also, remember to send us your member updates.

ASIFA/Central Conference and Retreat Tentative Schedule

Friday, April 3

Registration	7:00-7:30pm
Annual Welcome Party	7:30-8:00pm
ASIFA/Central Sampler Reel	8:00-9:00pm
ASIFA Northwest Reel	9:00-11:00pm

Saturday, April 4

Registration	9:00-9:30am
Presentations-Kim White (PIXAR)	9:30-11:00am
Board Meeting	11:00am-12:00pm
Lunch Break	12:00-1:30pm
Storyboard Presentations for Helen Victoria Haynes World Peace Contest	1:30-2:00pm
Presentations continue	2:00-3:00pm
Anijam begins	3:00-5:00pm
Hiking	3:00-5:00pm
Dinner Break	5:00-7:00pm
Awarding Helen Victoria Haynes Storyboard Contest Winner	7:00-7:30pm
Open Screenings	7:30-9:00pm
ASIFA/East Reel	9:00-11:00pm

Sunday, April 5

Screenings and Presentations continue	9:00am-11:00am

COMING IN THE SPRING EDITION

- A Look Back at the1998 ASIFA/Central Conference and Retreat
- Information on the 1998 Helen Victoria Haynes World Peace Storyboard Contest Winner

SOCIETY FOR ANIMATION STUDIES CONFERENCE UPDATE

The 10th Annual Society for Animation Studies Conference will be held at Chapman University, in Orange, California, August 6-16, 1998. This mailing provides a general schedule and a list of presentations accepted from the early call for papers submissions.

The final deadline for presentation proposals is January 15, 1998. If you wish to present a paper, screening or roundtable discussion, please send your proposal to the Conference Organizer, Maureen Furniss, by that date. If you would like to remain on the mailing list, but do not wish to submit a proposal, please notify her by May 1.

This year's conference theme is "In the Beginning...," placing a focus on the way in which individuals and institutions got started. Send a 25-50 word summary of the presentation and a 250-500 word abstract to Maureen Furniss, School of Film and Television, Chapman University, 333 N. Glassell St., Orange, CA 92866 USA. Tel: 1-714-744-7018. Fax: 1-714-997-6700. E-mail: furniss@chapman.edu.

Presentations Accepted from Early Call for Papers
History:
Keith Bradbury, "In the Beginning... Australian Animation before Disney in Australia - Harry Julius," Barbara Fleisher Zucker, "Anna Curtis Chandler, A Storyteller Who Could Keep Them From the Movies" (magic lanterner), Tom Klein, "Tex Avery on Trial!" (discussion of possible uncredited work at Universal, 1929-1935, including screenings for a 'trial' by the audience).Chris Padilla, "The Development of American Animation Festivals," Lynn Tomlinson, "Launching (From) The Quays" (student work of the Bros. Quay). Eugene Walz, "Charlie Thorson and the Twilight of Fleischer Studios", David Williams, "From Cat to Mouse: Sheila Graber, UK Animator," Marcello Zane, "The History of Gammafilm Milano and their Cartoons during the First Period of Italian National Television, 1954-1970."

Theory:
Alan Bryman, "Theorizing the Early Technologies of Animation" (examining the introduction of cel animation processes)
Pierre Floquet, "From Tex Avery's Debut to the Beginning of His End: Recurring Theme and Evolving Style" (examination of Avery's four Red Riding Hood shorts) Rune Kreutz, "Absolute films and the Consequences of Abstraction" Gunilla Muhr, "Aesthetical Strategies of the Disney Studio in the 1930s"(analogies between Disney production in the 1930s and specific modernistic categories in Europe during the same time)

Screenings and Roundtable Discussions:
David Ehrlich, "The Beginning of the 'ASIFA Presents' Collaboration Films:Aesthetic and Political Problem Solving" Scott Kravitz, "Individual Responsibility and Personal Ethics for Artists"

Preliminary Conference Schedule (subject to slight modification)

THURSDAY Aug 6-Arrivals beginning in the afternoon

FRIDAY Aug 7-Optional Old Towne Orange walking tour. Screenings and off-campus welcome event (possible party at Maureen's house)

SATURDAY Aug 8-No plans (see beach or mountains . . .)
Opening night at the Orange County Museum of Art: Karl Cohen and Forbidden Animation (screening and book signing) -- shows at 7:00 and 9:45 p.m.

SUNDAY Aug 9-Optional Disneyland day
Artist workshop TBA at the Orange County Museum of Art, 2:00 to 4:30 p.m.
Artist screening TBA at the Orange County Museum of Art, 6 to 9 p.m.

MONDAY Aug 10-Optional visit to University of Southern California and Warner Bros. Archives (on USC campus)
Children's animation workshop at the Orange County Museum of Art
Evening screening TBA at the Orange County Museum of Art

TUESDAY Aug 11-Optional Studio Tour at a film or television station (possible television show taping)
Children's animation workshop at the Orange County Museum of Art
Evening screening TBA at the Orange County Museum of Art

WEDNESDAY Aug 12-Optional visit to Academy Archive/Farmer's Market
Optional Old Towne Orange walking tour
Children's animation workshop at the Orange County Museum of Art
Welcome event for conference on campus in evening (preservation screening)

THURSDAY Aug 13-Children's animation workshop at the Orange County Museum of Art
Conference Panels 9:30 a.m. - 9:00 p.m. (evening topic TBA)

FRIDAY Aug 14-Children's animation workshop at the Orange County Museum of Art Conference Panels 9:30 a.m. - 9:00 p.m. (home movie and 3D slide show night)

SATURDAY Aug 15-Children's animation workshop at the Orange County Museum of Art Conference Panels 9:30 a.m. - 5:00 p.m. -
Lunchtime SAS meeting
Closing night party, 8 p.m. to midnight at the Orange County Museum of Art (included in the regular conference fee, but not the student fee -- students and guests can buy individual tickets).

SUNDAY Aug 16-No plans

It's Time to Register for our Sixth Annual ASIFA/Central Conference and Retreat

It's that time of year again. Time to gather at Starved Rock Lodge and commune with nature and fellow animators. We have a variety of events organized for the weekend from presentations by individual animators to demonstrations of software packages. For those who haven't attended a conference yet, Starved Rock provides lots of opportunity for relaxation. There's an indoor pool, whirlpool and sauna. The state park is located in a beautiful natural area near the Fox River waterway. You can watch barge traffic go through the locks or hike along a variety of trails. Starved Rock has a restaurant, bar and snack bar at the Lodge and other eating establishments in the near-by town.

Rooms should be reserved through the Lodge 1-800-868-ROCK (7625). Let the front desk know you are a part of the ASIFA Midwest group. Rooms are reserved for Friday and Saturday night. [The lodge will not allow a room to be reserved for Saturday night only.] Room rates vary from $62 to $84 per night. Since there are more people than rooms, other accommodations are available nearby.

Registration Form for Sixth Annual ASIFA/Central Conference & Retreat

Name: _____

Address: _____

City: _____ State: _____ Zip: _____

Phone #: _____ Fax #: _____ Email: _____

- ☐ **$40 Member-Weekend**
- ☐ **$50 Non-Member-Weekend**
- ☐ **$25 Student Member-Weekend**
- ☐ **$30 Student Non-Member-Weekend**
- ☐ **$25 Member-Saturday Only**
- ☐ **$35 Non-Member-Saturday Only**
- ☐ **$15 Student Member-Saturday Only**
- ☐ **$20 Student Non-Member-Saturday Only**

(Make checks payable to ASIFA/Central)

Amount Enclosed: _____

Detach on the dotted line and mail registrations to:

ASIFA/Central Animator's Conference
c/o Deanna Morse
School of Communications
Lake Superior Hall
Grand Valley State University
Allendale, MI 49401

For questions regarding the Conference and Retreat contact:
asifa@asifa.org
or call Deanna Morse at 616.895.3101

After March 25, 1998 call 1.616.895.3101 for seating availability.

3rd International Helen Victoria Haynes WORLD PEACE

Storyboard & Animation Contest

You could WIN $500
Selected Computer Software/Hardware for 1 year!
Free '99 ASIFA/Central Conference Registration & Lodging

Rules:

1. Draw a storyboard depicting your vision of how we can achieve *World Peace*
2. Attend the 1998 ASIFA/Central Conference at Starved Rock Lodge, Utica, IL., Saturday April 4, 1998.
3. At the conference on Saturday deliver a 5 minute presentation of your storyboard to contest judges.
4. Document your progress periodically throughout the year in the quarterly ASIFA/Central Newsletter, Frame by Frame.
5. Attend the 1999 ASIFA/Central Conference at Starved Rock Lodge, Utica,IL.
6. Screen your completed animation. The completed animation MUST be hand delivered by the winner to next year's Conference for screening.

Prizes*:
The **$500** and computer prizes are intended for the winner as 'seed' money to develop, document and complete this animation based on the specific theme of *World Peace*.

Eligibility:
Students attending High Schools, Colleges and Universities worldwide are eligible ONLY! One storyboard per student, per year. Multiple students may collaborate with winner to complete the animation for next year's screening.

Deadline/Awards Ceremony: April 4, 1998
Winner MUST be present at the 1998 & 1999 ASIFA/Central Conference at Starved Rock Lodge, Utica, IL. Prizes will be awarded to the winning student at the Conference on Saturday evening.

Judging:
One (1) winner ONLY will be selected on the basis of creativity, organization, and clarity of storyboard and presentation. Storyboard must focus on achieving *World Peace*.

Winning storyboard will not be returned, so photograph or photocopy your entry. Judges are comprised of the ASIFA/Central Board and M.L. Haynes.

DECISIONS OF THE JUDGES IS FINAL. GOOD LUCK!

*Note: Software & Hardware are loaned to the winner for 1 year and must be returned at next year's ASIFA/Central Conference. The 1999 winner will 'inherit' the software/hardware from the 1998 winner, and so on.

Application Form.
Please fill out and bring to Conference.

Student Name:_____
Street Address:_____
City:_____
State:_____ Zip:_____ Phone: ( )_____
Email:_____
School Name:_____
Instructor's Name:_____
Department:_____
School Address:_____
City_____ Zip:_____
Instructor's Phone: ( )_____
Instructor's Email:_____

Please attach/ enclose a photocopy of a valid student ID card with application.

Agreement:

I agree to use the contest prizes to develop and complete a short (5 minutes or less) animation depicting World Peace and present it at the 1999 ASIFA/Central Conference.

I further agree to return all items indicated below, to the ASIFA/Central Board at the 1999 ASIFA/Central Conference.

Signature:_____
Date:_____

All 12 items are to be returned to the ASIFA/Central Conference next year. Please handle with care!

Wacom Graphics Tablet with Erasing Ultrapen
Fractal Design Art Dabbler II plus Resume Maker
L.L. Bean's Deluxe Leather-trimmed continental Rucksack, inscribed PAX (Peace)
Z-Rest Insulated Ground Pad
Lightweight Polarfleece Rectangular Bag & Emergency Insulating Blanket
Bean's Pac-Jac Jacket & 9 Pocket Cargo Vest
Unshrinkable Backpacker's T-shirt
Tec20 Waterproof Halogen Flashlight
Suunto Basic A1000 Compass

For more information please contact:
M.L. Haynes, International Contest Coordinator
World Peace Storyboard & Animation Contest
ASIFA/Central 1998 Conference and Retreat
asifa@asifa.org or morgpk@aol.com

Classified Ads

CRESTED BUTTE REEL FEST,
One Reel Films
One Unreal Location: Crested Butte, Colorado
August 13-16, 1998

We are a competitive festival focusing on films under 60 minutes in the categories of animation, comedy, drama, experimental, documentary and student. We have many cash awards and industry contacts including the "White Buffalo Peace Ale Award" for exceptional merit in educational & humanitarian filmmaking presented by Tom Skerritt, Erin Skerritt and the Crested Butte Brewery.

Deadline is June 1, 1998.

For more information:
Pat Crow (970) 349-7487, Fax (970) 349-9093, cftarts@rmi.net, http://198.147.244.11/cftarts/"

Thank you very much for your consideration and please do not hesitate to contact me if you have any questions.

Barbara VanHanken, Director

Heres how to get info and entry forms for the upcoming **"Uncooked '98 Animation Festival."**

Those who are interested in submitting or just looking for general information should send a letter with an address to: Jason Engling, 413 Buell, Ypsilanti, MI 48197. Jason will send entry forms and information packets as soon as possible. The projected deadline is late February, early March. The program will be held in early April.

Zagreb Animated Film Festival
Preparations for the 13th World Festival of Animated Films Zagreb '98 has already started.To obtain festival regulations and entry forms contact:
Festival dates: June 17-21, 1998
Koncertna Direkcija Zagreb
Kneza Mislava 18 10000 Zagreb
Croatia, Europe
Phone: (385 1) 46 11 808, 46 11 709, 46 11 589
Fax: (385 1) 46 11 808, 46 11 807
email: kdz@zg.tel.hr

Funny Shorts Wanted

DICK CLARK PRODUCTIONS is preparing a new one-hour weekly primetime "TV Censored Bloopers" series that will begin airing on the NBC Television Network Saturday, January 31st at 8 p.m.. We're creating a short film segment as a complimentary companion piece for the program.

We are looking for short, comedic, one to two minute films and trailers. Submissions can be sent on any format and your package should include all pertinent contact materials (name, address, phone and fax numbers).

The short film segment is scheduled to air during our 1998 season on
NBC. Please note that films are subject to the final approval of the NBC Television Network.

Our Clearance Department takes full responsibility and great care in all areas of licensing, payments, costs and consents required for broadcasting rights. No tapes will be broadcast without acquiring all necessary license and talent permissions.

Send your funny shorts to:

LEE COSTELLO
BLOOPERS
DICK CLARK PRODUCTIONS, INC.
3003 WEST OLIVE AVENUE
BURBANK, CALIFORNIA 91505

The **Ottawa Festival** is being held this Fall from September 29- October 4, 1998.

Entry deadline: July 1, 1998

For more information contact the Ottawa festival at
http://www,awn.com/ottawa
telephone 613-232-8769.
fax: 613-232-6315
email:oiaf@ottawa.com

Sinking Creek Film Celebration, Inc is holding their 1998 Nashville Independent Film Festival from June 10-14, 1998.

The deadline for submissions is Friday February 27, 1998.
Contact Michael Catalano (Executive Director) at 615.343.3419 or fax him at 615.343.9461 for an entry form.

MEMBERSHIP APPLICATION FOR YEAR ENDING DECEMBER 31, 1998

NAME: _____

ADDRESS: _____

CITY: _____ **STATE:** _____ **ZIP:** _____

PHONE: _____ **FAX:** _____

E-MAIL: _____

TYPE OF MEMBERSHIP:

_____ STUDENT ($12)

_____ GENERAL ($20)

_____ INTERNATIONAL ($40)
(INCLUDES GENERAL)

_____ CORPORATE ($300)

PLEASE PRINT MY NAME AND ADDRESS IN:

_____ MEMBERSHIP DIRECTORY

_____ WEBSITE LISTINGS

Make checks payable to ASIFA/Central and send to:
Deanna Morse
ASIFA/Central
School of Communications
Lake Superior Hall
Grand Valley State University
Allendale, MI 49401
e-mail: morsed@gvsu.edu

BECOME AN ASIFA MEMBER

ASIFA/Central

JOIN TODAY!

ASIFA/Central

1.73160

c/o Deanna Morse
School of Communications
Lake Superior Hall
Grand Valley State University
Allendale, MI 49401
e-mail: morsed@gvsu.edu

SPRING 1998

ASIFA/Central

FRAME by FRAME

A QUARTERLY PUBLICATION OF ASIFA/Central

SPRING 1998

ASIFA Central's Sixth Annual Animator's Retreat *by Melissa Bouwman*

Ah Spring, the perfect time of the year to gather together with fellow animators in a gorgeous state park in Illinois. This year around 20 people jumped at the chance to be a part of this annual animator's gathering, and a fantastic time was had by all.

The sixth annual ASIFA Central Animation Retreat took place April 3-6 this year, a little earlier than other years, but fortunately for the attendees, the weather was lovely. Basically, the conference is a time for animators to relax, watch some animation, and share information, and that is exactly what our intimate little group did.

"The crowning event of Friday evening was the premier screening of the new ASIFA Central Reel."
-Melissa Bouwman

Friday evening the retreat kicked off with our traditional Welcome Party. Everyone was invited to partake in a lovely (though a bit jostled) sheet cake. Next came introductions of retreat attendees so that everyone can meet and note the people they might want to make sure to corner before the weekend was over.

The crowning event of Friday evening was the premier screening of the new ASIFA Central Reel. The reel received an overwhelmingly positive response from all audience members. A huge thanks went out to absentee member Jim Schaub who so graciously took on the task of editing the reel together. After Friday's events had concluded, our group split up to enjoy the lodge's many recreational activities including soaking in a hot tub, enjoying libation's at the bar, or going for an evening stroll.

Saturday morning started off with our key speaker, Kim White, Technical Director at Pixar. Kim discussed how she was able to still find time and resources to still produce her own art, while maintaining a job in the commercial field. She talked about her experiences at Trillion (a post production house in Grand Rapids, Michigan), Sierra On-line (interactive game production facility in Seattle, Washington), and at her current job at Pixar. Kim showed a variety of slides and video clips that highlighted work she had done commercially, as well as animations and sculptural pieces she had completed over the past 5 years. Kim has been able to maintain success in both her professional life and personal work. While at Trillion and Sierra On-line she produced

Retreat continued on page 6

WHO is WHO in ASIFA - USA
by Deanna Morse

ASIFA/East ASIFA/Central ASIFA/Washington

There are six ASIFA Chapters in the United States of America - three on the west coast, one in the midwest and two on the east coast. This article will survey the midwest and east coast chapters; in the next issue we will look at the three west coast USA chapters.

ASIFA/East-USA

ASIFA/East, based in New York City, holds regular monthly meetings which feature a different animator or theme every month. Three of these screenings are regular special events: the Animation Festival, the Open Screening, and the Cel Auction.

Every April, a screening is devoted to the ASIFA/East Animation Festival, a competition for ASIFA/East members with awards for best soundtrack, direction, design, concept and animation. This festival is compiled into the ASIFA/East reel. This innovative sampling of commercial, student and independent animation travels to other ASIFA chapters and cities. In addition, for the past two

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Letter from the Editor
by Jennifer Eldred

I would like to start off this quarters column by saying thank-you to all of the ASIFA/Central animators who submitted works for the 1st ever ASIFA/Central Animator's Reel. The reel was a huge success at this year's conference and retreat where it was screened for the 1st time on Friday April 3, 1998. The response from viewers was enthusiastic! I hope the enthusiasm will continue as ASIFA/Central volunteers look into distribution options. If you would like to be involved with the distribution or marketing of the ASIFA/Central Reel please contact the organization at asifa@asifa.org.

As always Frame by Frame is looking for correspondents. If you would like to write an article for publication in Frame by Frame please contact me via email at eldredj@usa.net or at the official ASIFA/Central email address asifa@asifa.org. If you are interested in submitting an article for the Summer edition the deadline is July 15.

This summer Frame by Frame will have correspondents in attendance at SIGGRAPH '98 as the conference celebrates 25 years of cutting edge computer animation. We are proud to say that the 1999 SIGGRAPH Art and Design Show will be Chaired by fellow ASIFA/Central member Marla Schweppe. Congratulations Marla!

If you have member news, award annoucements or a brief overview of a current project, write us. We want to acknowledge your talent!

Have a Great Spring!
Jennifer Eldred

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Coming in the Summer Edition

- Application Form and Official Rules for the 4th Annual Helen Victoria Haynes World Peace Storyboard and Animation Contest.
- SIGGRAPH '98 - 25 Year Celebration
- Distribution Information for the 1st ASIFA/Central Animator's Reel

ASIFA/Central Mission Statement

The purpose of ASIFA/Central is to promote the art of animation locally and internationally and to promote communication among animators and between animators and devotees. – adopted 3/92

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ASIFA/Central Conference:
April 3-5, 1998

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To join ASIFA/Central:
Send a check (payable to ASIFA/Central) to the address above.

ASIFA/Central Board and Members Meeting

notes by Deanna Morse, President, ASIFA/Central

The annual board and members meeting was held on April 4th, during our annual retreat. Deanna Morse gave a report of ASIFA activities from the previous year, which included the following:

Production of the first ASIFA Central Members Reel:
In a recent newsletter, we put out a call for works from members. Thanks to Jim Schaub for coordinating the production of this reel which had its' World Premiere at the retreat. Jim digitized the clips, designed and animated titles using Adobe After Effects, and edited the reel using the Media 100. Randy Rockafellow helped on this project, too, by soliciting tapes from members for the reel.

Regular Publication of Frame-By-Frame:
Thanks to Jennifer Eldred who coordinated, edited and published our quarterly newsletter. Last year, two columns were picked up by the International Newsletter ASIFA News.

Members Update on the Web:
Randy Rockafellow has been working with our webmaster Byron Grush to try to update our web site. Randy started with the Members Directory, and has expanded and updated it. Thanks, Randy!

Award for our Web site:
ASIFA Central has been named an outstanding education-related site on the Web by The Education Index. Thanks to Byron Grush for his continued efforts with our site. www.asifa.org/animate

Storyboard Competition:
Mary Lou Haynes worked to publicize the Helen Victoria Haynes Storyboard contest, and has organized the competition in a different manner for the future.

Membership and Publications:
Deanna Morse coordinated general correspondence, membership mailings and renewals for the group. Her employer, Grand Valley State University again provided support for ASIFA/Central by subsidizing mailing costs for our organization. Deanna also talked about her involvement with ASIFA international as she was elected to the International board of ASIFA last summer.

Treasurer's Report:
ASIFA/Central basically is flat - no significant profits, no losses. Our expenses are: international dues, paying the service provider for our web site (about $17/month), and printing the newsletter (about $75/issue). Our only income is in member dues. The retreat basically pays for itself, but doesn't generate income.

In the past twelve months, we deposited 1783.17 (mostly from membership renewals and new members), and we spent 1357.78. Our check for the international dues ($348) has not cleared the bank yet, so basically we are breaking even. If we had to pay our mailing expenses for the newsletter, we would probably have to raise our dues.

> **"Our only income is in member dues"**
> ***-Deanna Morse***

Other issues:
There was discussion of finances for the group, and of trying to get corporate and university sponsorship. There was also discussion of ways to expand our membership base, and specific talk about future conferences.

Volunteers:
Deanna asked for volunteers for the coming year. Jennifer Eldred volunteered to continue as newsletter editor. Marla Schweppe volunteered to coordinate some of the publication and mailings through Rochester Institute of Technology. Randy Rockafellow volunteered to continue with the Web site, and volunteered to do membership outreach. Mary Lou Haynes and David Daruszka volunteered to be the 1999 retreat coordinators, and to continue their work with the Storyboard Competition.

Volunteer Opportunities:
We are all volunteers in an all volunteer organization. There is a space for you. We always need writers for the newsletter, and people to coordinate special projects. Please contact us if you are interested in volunteering.

Here are the Retreat Dates! booked at Starved Rock Lodge by Mary Lou Haynes and Dave Daruszka, Conference Chair and Co-Chair.

Mark your calendar for **April 30 - May 2, 1999** and **April 28 - April 30, 2000.**

The next ASIFA/Central Board Meeting is scheduled for May 1,1999. If you would like to volunteer for a position please contact ASIFA/Central at asifa@asifa.com

Continued from Who is Who on page 1

years, special awards honored individuals who have supported independent animated film:

In 1996, Louise Beaudet, and in 1997, Adrienne Mancia were recognized for their lifetime efforts to promote animation.

Every June is the Open Screening. All members, including students, are able to show any of their work including current projects, shorts, or works in progress for feedback.

Every other year is the ASIFA/East Cel Auction. At this event, member-donated cels and production drawings are auctioned, and the represented films are screened.

ASIFA/East publishes a monthly newsletter, the Anymator, which spotlights members' accomplishments and general industry news, lists jobs, grants and residencies, and includes dates and deadlines for film and video festivals worldwide. The ASIFA/East Web page includes samples of past issues, clips of members' films that can be downloaded, and links to members' web sites.

ASIFA/East is an all volunteer organization representing all different kinds of animation with 27 members currently on the executive board. Some of the founding members were: Shamus Culhane, Dick Rauh, Tissa David, and Howard Beckerman. Linda Simensky has been president since 1991. She recently moved to Atlanta to become the Vice President of Original Animation at the Cartoon Network.

Future plans for ASIFA/East include: expanding the visibility and screenings for the ASIFA/East reel (last year, the number of film entries doubled) building the web page, continuing the newsletter, and creating a mentoring program for students on the East Coast.

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ASIFA/Washington-USA

Tom Krawczewicz is the primary force behind ASIFA/Washington, based in Washington, DC. Founded in 1982 by Larry Luria, Bonnie Willette, Jim Strong, Hank Zangara, Jay Dunn and Tom Krawczewicz, this chapter's activities have remained basically the same throughout the years. These include screenings of the ASIFA/East Festivals, SIGGRAPH showcases and collections of films from local members. They sponsor an annual local showcase of animated films and have hosted visiting guests including: June Foray, Bill Plympton, Barry Purves, Faith Hubley, Don Bluth, Bordo Dovnikovic and Michel Ocelot.

ASIFA/Washington's newsletter is published approximately 10 times a year and contains local information, event information, ASIFA international news and any national or international news of interest.

For their 15th anniversary celebration this year, they showed films that also celebrated milestone anniversaries (such as 10, 25, 50, 60 years) which included: "The Old Mill", "Crac", "What's Opera Doc", "Lupo the Butcher", among many others.

Future plans include a screening of the ASIFA/Northwest reel, a screening of the work of Corky Quackenbush ("Mad TV"), and one or two Warner Bros. retrospectives.

Contact information:

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ASIFA/Central-USA

The writer has been a member since 1979 and president since 1991.

ASIFA/Central began as an association of professional and independent animators in Chicago, and has grown to encompass a larger regional area. Members come from Illinois, Michigan, and Wisconsin, and as far away as Canada, Texas, Colorado and New Mexico.

Because of this wide geographical spread, ASIFA/Central has evolved from its' original emphasis on meetings and screenings to a more virtual organization. The newsletter, "Frame by Frame", provides the membership with information as well as a forum for interaction. Because the publication is quarterly, it features in-depth articles rather than timely announcements. Recent issues included, an overview of animation sites on the web, an interview with former ASIFA/Central member Jim Richardson (who recently moved to the Will Vinton studios), and an article on finding employment with the big animation studios.

A major annual event is the spring conference/retreat which brings together members for a weekend of screenings, presentations, anijams and conversation. At the sixth retreat in April of 1998, the ASIFA/East and ASIFA/Northwest reels were screened, and guest animator (and former ASIFA/Central member) Kim White talked about her production work on "A Bug's Life" at PIXAR. The ASIFA/ Central member's reel was premiered, which includes the anijam created at the 1997 retreat.

In addition, students attending the retreat presented storyboards in the Helen Victoria Haynes World Peace Storyboard competition. The winner receives production support for the creation of an animated film about World Peace. Phil Simoncelli was the 1996 winner. Rita Waters-Dobias is the 1998 winner.

ASIFA/Central was the first chapter ASIFA to publish an ASIFA webpage. Webmaster Byron Grush has received several awards for this site, which he updates from New Mexico. The web site features articles from past newsletters, a members page and gallery, and general information about ASIFA.

Founding members of ASIFA/Central in 1975 included Wayne Boyer, Byron Grush, Millie Goldsholl, Robert Edmonds and Art Pierson. For over a decade and a half, Dave Daruszka served as president. During his tenure, ASIFA/Central co-sponsored many programs and brought in visiting animators including: Don Bluth, June Foray, Gordon Sheehan, and Shamus Culhane. For years, the chapter coordinated the judging of animation at the Chicago International Film Festival.

When this writer became became president in 1991, the center of ASIFA/Central moved to Michigan. As an all-volunteer organization, the board members each have an area of responsibility. These include: Jennifer Eldred (Vice President and Newsletter Editor), Byron Grush (Webmaster), Randy Rockafellow (Membership Directory), Marla Schweppe (Mailings and publication), Dave Daruszka (Conference Co-Chair), Mary Lou Haynes (Storyboard Competition Organizer, Conference Chair), Jim Schaub (Midwest Animator's Reel Editor), and Melissa Bouwman and Eric Oehrl (Correspondents). Future plans include: expanding the annual retreat, building links to member information on the web page and through the newsletter,
continuing to develop web presence, and coordinating distribution of the member's sample reel.

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Deanna Morse is an animator and Professor at Grand Valley State University. She is currently President of ASIFA/Central and a member of the international board.

Frame by Frame is a quarterly publication of ASIFA/Central.
Send articles, materials, artwork, comments and suggestions to:

Frame by Frame
Jennifer Eldred
c/o ASIFA/Central

See back cover for ASIFA/Central mailing address.

Continued from Retreat on page 1

an animation of her own that had to do with being adaptive to the commercial environment...this piece was screened in the viewing rooms at SIGGRAPH 96. In addition a sculpture Kim produced last year (featuring barbed wire, natural elements, and sugar spoons) while working at Pixar is now a part of a touring art exhibition.

Kim also offered advice for members of the audience that were currently looking for work. She spoke about the importance of having a high quality reel that looks professional, and showcases only the work that you are most proud of. She advised animators who are looking for a job to always check the dub of their reel before they send it out to ensure that the image and sound quality are good...sending out a bad dub can leave the wrong impression on potential employers.

Saturday was an absolutely splendid day weather wise, so after the morning events a number of people went for a hike on the surrounding trails. Later that afternoon, we reconvened to give our support to the people who were presenting their storyboards for the annual Victoria Haynes World Peace Storyboard competition This year there were 3 applicants and everyone did a fine job presenting their ideas. The judges had their work cut out for them. After the Storyboard presentations, Annette Barbier of Northwestern University in Illinois talked about the animation courses at her school. She discussed the projects that she assigns for each course and showed a sample or two from each assignment. She was interested in knowing how others approached the subject of computer animation in their classes, especially considering some of the technology limitations she was facing. All and All, she screened a number of impressive student works.

Saturday Evening, the Storyboard contest winner was announced. Rita Dobias of Grand Valley State University was awarded the prize which consisted of: $500, a backpack, thermal blanket, T-shirt, sleeping mat, Wacom graphic tablet, the "Painter" program, and a resumÈ making program. Congratulations Rita! The evening was rounded out by a Show and Tell session where people were given the opportunity to screen their own work. At least 2 hours of marvelous animations produced by animators at the retreat were viewed, plus a number of student works were shown by Marla Schweppe of RIT, and Deanna Morse of Grand Valley State University.

The Saturday late night bonfire was attended by only six diehard ASIFA members. Rumors have it that the group drank smuggled wine, and sang showtunes until the wee hours of the morning. That may explain the slow moving group of people filtering in late to the showing of the esteemed ASIFA East Reel on Sunday morning. After all was said and done the Retreat was deemed as a great success by all who attended...and of course we hope to meet more ASIFA members at the Retreat next year!
-Melissa Bouwman

My WAC Trip!
by Greg Colton

As I prepared to go to the World Animation Celebration in Pasadena this year, I had no idea what to expect. Here I was, a relative nobody, about to attend an opportunity expo with lots of other students and professionals trying to break their way into the field of animation. Even though I didn't know what was to come of the event, I made tons of demo tapes, resumes, and business cards to throw about. I also put together a little portfolio of character designs and such. So off I went, hoping to gain some greater understanding of what I'd have to do if I wanted to draw cartoons for a living.

When I arrived, I was there a day before the ASIFA Expo was set up. I roamed about just to see what was going on. When I walked into the Civic Center, to my surprise, Nickelodeon and Klasky-Csupo were already set up and looking at people's work. I ran back to the hotel to grab my portfolio and sketchbooks. My first meeting was with Klasky-Csupo. The woman I spoke with, Lynda, was very cool. I'm always nervous about meeting people who are actually in the field already, but I felt very comfortable in the Klasky suite. After looking at my stuff, we chatted a bit, and she basically said that "everyone eventually makes it" in the animation biz. That boosted my confidence tenfold!

I happily trotted over to the Nickelodeon Suite, and made an

My WAC Trip continued on page 8

Call for Judges:

Animators, Artists, Sculptors, Art Directors, Technical Directors, Writers, Educators, Communicators, Linguists, Musicians, Dancers and Technicians!

CAN YOU BE CRITICAL? CAN YOU BE CONSTRUCTIVE? CAN YOU COMMUNICATE? HAVE YOU WON COMPETITIONS? HAVE YOU JUDGED COMPETITIONS?

The 4th Annual International Helen Victoria Haynes WORLD PEACE Storyboard & Animation Contest is looking for "A FEW GOOD MEN (or WOMEN)..." to sit on the 1999 judging panel.

If you answered `YES!' to any of the above questions, we want you! You are encouraged to judge on a volunteer basis. Judging takes about 2-6 hours, depending on the volume of entries. This private judging involves:

- viewing the entrants storyboards,
- reviewing supporting materials,
- discussing the storyboards and supporting materials with other panel members, and
- scoring entries based on established criteria.

The judging panel is charged with selecting 2 winners from pre-qualified entries in separate categories. After the panel has made it's selection, the 2 winners will be invited to receive their prizes at the annual Awards Ceremony. Winners names will be announced at the Awards Ceremony and prizes distributed for those winners present. Attendance by the judges and the winners is optional at the Awards Ceremony.

The 1999 Awards Ceremony is tentatively scheduled for 7:00 pm CST, Saturday, May 1, 1999. This event is held in conjunction with the annual ASIFA/Central Conference & Midwest Animator's Retreat at Starved Rock Lodge.This lovely resort is set amidst 2,600 acres of forests, canyons and waterfalls in beautiful Starved Rock State Park near Chicago, Illinois USA.

WINNER'S CIRCLE

1996 - Phil Simoncelli, 1998 - Rita Waters-Dobias.

PREVIOUS JUDGES

Phil Simoncelli
(animator & 1st Winner, International HVH World Peace Storyboard & Animation Contest),
Dave Daruszka
(writer, illustrator/animator & past president, ASIFA/Central),
Deanna Morse
(animator, educator & president, ASIFA/Central),
Marlene Stewart
(choreographer/dancer) and
Mary Lou Haynes (musician, poet & Contest Founder).

FUTURE JUDGES*

Larry Bafia (animator & animation director - PDI), Annette Barbier (educator, judge, videographer, filmmaker - Northwestern University), Mike Riley (educator, judge & mathematician), Dr. Gerry Slaughter (educator, linguist & musician).

Please visit the ASIFA/Central Member Directory at www.asifa.org/animate for the judge's bios.

MISSION STATEMENT

This contest was established with a non-renewable annuity from the late Helen Victoria Haynes. Vickie was a bi-lingual educator, scholar and musician, steadfast in her physical, spiritual and financial contributions to the local Chicago ecumenical community. As a tribute and memorial, this Contest was established as a means to continue and to expedite her charitable work within the community, to expand her work outside the community, to benefit students worldwide and to benefit the global community while promoting the art of animation.

We expect students to think of solutions towards World Peace based on this mission statement. We expect judges to encourage students to visualize their solutions by awarding the prizes to students whose solutions best complement this mission statement. The ultimate focus of these efforts is to increase participation in a global endeavor towards achieving World Peace, without regard to gender, race, ethnicity, religion or country of origin.

The judging of submitted storyboard entries will take place in Chicago, Illinois USA in mid-March, 1999. The day, time and place of judging will be announced in a future ASIFA/Central Frame by Frame newsletter and on the ASIFA/Central website.

Your pro bono judging efforts will be rewarded with one complimentary meal in Chicago, Illinois USA with other panel members. Checkout Frame by Frame, or the ASIFA/Central website at www.asifa.org/animate, for Application and complete Rules, including the judging selection criteria.

To volunteer or for more Info, please email the `Contest Coordinator' at morgpk@aol.com.

**Judging panel is subject to change.*

This contest is coordinated, administered, sponsored and founded by M.L. Haynes.

Continued from My WAC Trip on page 6

appointment with them. The man who looked at my demo tape and sketchbook had me a bit confused. He told me that he didn't see me working on Hey Arnold!, which he works on, but maybe could see me working on Catdog, since it's about a cat connected to a dog and I made a cartoon about a guy connected to a zit. I couldn't believe I was talking to a professional. Since when does the content of my own personal projects dictate what future projects I can do? I'm quite confident that I could animate the Hey Arnold! characters given the chance. I left the Nickelodeon Suite feeling a bit perplexed and sort of annoyed.

The next day, the real show began, and everyone was set up in the Civic Center: Columbia-TriStar, Fox Animation, Film Roman, MGM, Nelvana, Pixar, Disney TV, Disney Feature, PDI, Dreamworks, Warner Bros.,Sunbow, Capcom, and more! I think that there could have been a bit more variety in the companies that were there. It was really neat that there were plenty of "big shot" companies there, but I really would have liked to see more of the "little guys". Many of the people at this event were students. I'm sure that there were more students than myself who may not want to jump into a big studio right away. I was glad Capcom was there, as I've been a Capcom fan practically all my life, but I was really wishing there were more video game companies at the show. Animation in video games is some of the best around, and at least for me, animating for video games would be a dream job!

At first I just walked around. I was eyeballing other people showing their portfolios to the studio reps. Man, did these people have some stuff to show! Many of these guys and gals were obviously professionals. Even the student work I was seeing was pretty amazing. Lots of REAL art. I pretty much just had cartoons and doodles with me. I stopped first at Nelvana. I think their company is pretty cool, as they have a huge variety of styles and genres in their cartoon library. The woman that looked at my stuff didn't seem overly stimulated, but then again, she's looking at thousands of things at this show. She told me I should have some life drawings. Life drawings seemed to be a key thing that these television animation people want to see. I have taken life drawing classes, and I do think that it's really helped my cartoon work, but I figure I should show what I do best. And in my opinion that's drawing cartoon characters, and not naked humans. Film Roman was really busy, but I went over there next. Again, the guy seemed kinda passive as he flipped through my stuff. And again, he wanted some life drawings. At that point, I went over to Columbia-TriStar. These guys were really hyped up and fun. I sat down with Tracy, who I think was a colorist, and showed her my stuff. The feedback from her was way better than the other people I'd been talking to! She said that it was nice to see a good variety of character designs and sketches, as all she had been seeing all day was life drawings. She told me that I'd be a good storyboarder, and should ask for some tests. I guess these companies send you a test, and if you create a good test storyboard, they might hire you. I left the Columbia TriStar booth pretty happy. I went wandering into the Technology expo just to take a break, and was looking at some of the high tech doohickeys that I know nothing about it. But one of them had some cool Japanese cartoons running on them, so I hovered around a bit. And who comes walking next to me but Bob Camp! Sure, he defected to Nickelodeon and helped create the bastardized Ren and Stimpy, but I've always admired his cartooning ability. I introduced myself like a little fanboy and talked to him a bit. He took my demo tape, even!

After the first day was over, I had pretty much talked to every studio at the show. The second day I pretty much just wandered around grabbing free goodies. There were some great shows and a party too. As I left the World Animation Celebration, I definitely got a grasp on what I'll need to get into the animation biz. More life drawings, definitely. However, I'll still use my character designs and my current animations as my strongpoint, and base my portfolios on those things. I'm sure it might cause some studios to turn me down flat, but I want to get hired based on what I think I'm good at. Foolish pride or wishful thinking? I dunno ... I just want to draw all day.

-Greg Colton

This Quarters Member Spotlight is on Barry Young

Interview conducted by Randy Rockafellow

I enjoy conversations with people who speak passionately about what they do. My interview with Barry Young was one of those enjoyable shop talk sessions. Barry is the Animation Program Director at Columbia College in Chicago. We spoke about his role in the establishment of ASIFA/Central, Columbia College's animation program, and how he got to be where he is now.

Barry developed and has managed the animation program at Columbia for the past 20 years. A program which started out with 1 room, 15 students and 3 drawing disks has now grown to 400+ students, 25+ staff, and a variety of animation tools. This ranks Columbia as one of the largest animation programs in the world. One reason the program is so large is because of the schools open admission policy. Applicants are not required to submit a portfolio and only require a high school diploma. Barry says, "it allows students to find out if they can do it." Referring to the dedication and the talent required to be an animator.

Columbia College students get an opportunity to experience a variety of animation skills. Disciplines range from the more traditional such as cel, clay, and sand to the computerized techniques of Digital Ink & Paint, and 3D computer animation. Currently Columbia College iscurrent expanding from 1000 sq. ft. to 6000 sq ft and adding a fleet of new SGI computers running Alias and Softimage.

The one thing that the colleg doesn't offer is a graduate program. Barry said that plans for a graduate program are underway but are at least two years away. During the summer the school does offer a program for high school students to try animation. This helps students determine early on if they have the talent and desire to be an animator.

Barry Young's background includes an undergraduate degree in Graphic Design & Advertising. For a period of time Barry taught graphic design and freelanced. Then in 1971 he headed to Northwestern for his Fine Arts Masters degree in silk-screening and animation. Then he did more freelance work and teaching before moving to the Chicago area in the mid-70's. While in Chicago he freelanced and was hired on at Chicago's Academy of Fine Arts to develop an animation program. In 1978-79 he took the job of developing an animation program at Columbia College.

The next thing that happened was the start of the ASIFA/Central organization. Barry said, "ASIFA/ Central evolved from the love of animation a group of people shared at the time. This group was composed of a handful of people including Millie Goldsholl, and Dave Daruska. In 1981 Barry was President of the organization. Then Barry's lifestyle changed. He got married and then watched as his animation program grew and demanded more time leaving little to no time to remain active with ASIFA/Central.

Today Barry is constantly handling inquires into Columbia College's animation program, dealing with budgets, teachers, students, and overseeing the current expansion of the department. He is a busy guy who thoroughly enjoys every minute of it and can't imagine doing anything else.

To find out more about Columbia College's animation program:

Write to
Barry Young
Columbia College in Chicago
600 S. Michigan Avenue
Chicago IL 60605
Call 312-344-7367
Or email byoung@popmail.colum.edu

MEMBERSHIP APPLICATION FOR YEAR ENDING DECEMBER 31, 1998

NAME: _____

ADDRESS: _____

CITY: _____ **STATE:** _____ **ZIP:** _____

PHONE: _____ **FAX:** _____

E-MAIL: _____

TYPE OF MEMBERSHIP:

_____ STUDENT ($12)

_____ GENERAL ($20)

_____ INTERNATIONAL ($40)
(INCLUDES GENERAL)

_____ CORPORATE ($300)

PLEASE PRINT MY NAME AND ADDRESS IN:

_____ MEMBERSHIP DIRECTORY

_____ WEBSITE LISTINGS

Make checks payable to ASIFA/Central and send to:
Deanna Morse
ASIFA/Central
School of Communications
Lake Superior Hall
Grand Valley State University
Allendale, MI 49401
e-mail: morsed@gvsu.edu

BECOME AN ASIFA MEMBER

ASIFA/Central

JOIN TODAY!

ASIFA/Central

c/o Deanna Morse
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SUMMER / FALL 1998

ASIFA/Central

FRAME by FRAME

A QUARTERLY PUBLICATION OF ASIFA/Central

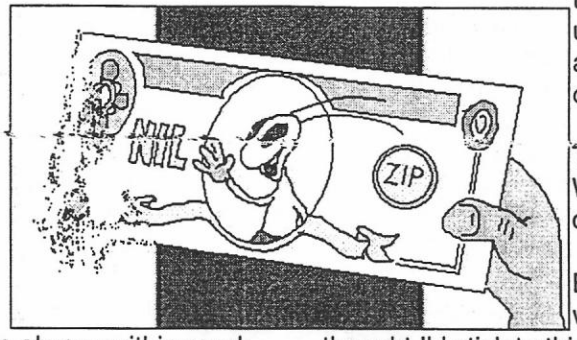
SUMMER / FALL 1998

RUSH JOB

by Jim Middleton

Jim Middleton is a self-taught animator and illustrator who pays his bills with a day job as a pharmacist. He made his first film at 13, his first animation at 15, and his films have earned awards in festivals from around the world. The Battle Creek, Michigan based "Animating Apothecary" has served as his creative outlet since 1978. "Rush Job" is his latest animated film.

The storyboard for "Rush Job" had been spread out on my animation table for about eight years. Every few months I would dust it off, rearrange some of the shots, make the occasional note, even get to the point of cleaning out the Bolex or making sure there was still a reel of Ektachrome in the freezer. The selected music track, a 1930s recording of Chopin's "Waltz No. 3 in A Minor" from an old 78, was always within reach.



In March of this year, it became apparent that the Cel Vinyl colors were old enough to drive and in an advanced state of atherosclerosis. The Ektachrome had been in deep freeze for just a bit too long as well. And with a dog and 12 year old on the premises, the life of a recording mastered on shellac was, at best, tenuous.

If "Rush Job" were to make it past storyboard, it would have to involve computerization. Autodesk's Animator Pro, its cousin 3D Studio, TrueSpace, and Hash's Animation Master were all snuggled on the hard drive of this shiny new AST PC. The Wacom tablet was in place. I took a deep breath, unplugged the phone, and turned everything on.

Then I discovered Windows 95 was calling the shots.

Being most familiar with Animator Pro, I thought I'd stick to this nice, flexible DOS-based software. Turns out that my good luck in using it with a 486 environment wasn't going to carry over to the world of Windows. No matter how I set things up, the Wacom tablet wasn't happy going to DOS through Windows. It was like drawing with the wrong hand. Two computer gurus, Wacom, and Autodesk were unable to shed any light on the problem; the work around that seemed to be most effective was to tell the tablet it was in a portrait environment and then

Rush Job continued on page 6

WHO is WHO in ASIFA - USA

by Deanna Morse *Reprinted from ASIFA NEWS Volume 11 Number 2*

There are six ASIFA Chapters in the United States of America - three on the West coast, one in the Midwest and two on the East coast. This article will survey the three West coast USA chapters. (The previous issue of Frame by Frame spotlighted the Midwest and East coast chapters.)

ASIFA/Hollywood

ASIFA/Hollywood is the largest of the six USA chapters, with approximately 2000 local members. It was founded in the 60's, and received non-profit status in the early 70's. Founders included June Foray, Nick Bosustow, Jules Engel, Bob Kurtz, and Bill Littlejohn among many others. They have a staffed office, an Animation Center, where they hold small parties and special events The Center also has a small reference library of animation books.

The chapter has several regular long-standing programs. Each year the Annie Awards honor excellence in animation. In 1997, the 27th year of these awards, about twenty five trophies were awarded to recognize the year's best feature film, video, television program, commercial and

Who is Who continued on page 4

Letter from the Editor
by Jennifer Eldred

I would like to start off this quarters column by saying thank-you to all of the ASIFA/Central members who submitted articles for this edition: Mary Lou Haynes, Jim Middleton, Deanna Morse and Randy Rockafellow. This quarter we bring you articles on SIGGRAPH '98, updates on the projects of fellow ASIFA/Central members and contest information for the 4th Annual Helen Victoria Haynes World Peace Storyboard & Animation Scholarship Competition.

As a reminder Frame by Frame is always looking for correspondents. If you would like to write an article for publication in Frame by Frame please contact me via email at eldredj@usa.net or at the official ASIFA/Central email address asifa@asifa.org. If you are interested in submitting an article for the Fall/Winter edition the deadline is October 15.

ASIFA/Central accepts member news, award announcements, brief overviews of current projects, so write us. We want to acknowledge your talent!

Jennifer Eldred

Member Spotlight: Dave Corbett

Dave is a Partner in Pluto Post, a small but growing video post production studio located in downtown Birmingham, Michigan. As the head of the Graphics Department, he has double duty between meeting with clients, art directing and being a full time digital artist.

Dave Corbett didn't set out for an animation career. He didn't take art & animation classes or get hired and trained at an animation facility. What he did have was the confidence and commitment to pursue a field that interested him. "Persistence" as he calls it, gave him the opportunities to work on a variety of 3D projects: Automotive Big Three projects, Home Window company broadcast spots, Belle tire spots for Detroit Lions, Tigers, and Red Wings broadcasts, corporate & industrial video graphics, and most recently building and flying through a virtual downtown Detroit.

So, how can someone with very little experience and no formal training come to work in the animation field? Some would answer, talent. But Dave claims that by no means is he the

Member Spotlight continued on page 5

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- Member Spotlight 2

ASIFA/Central Mission Statement

The purpose of ASIFA/Central is to promote the art of animation locally and internationally and to promote communication among animators and between animators and devotees. – adopted 3/92

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To join ASIFA/Central:
Send a check (payable to ASIFA/Central) to the address above.

SIGGRAPH '98
by Deanna Morse

"Join 30,000 of your closest computer graphics friends to celebrate 25 years of inventing the future." This was the invitation to attend SIGGRAPH '98, the self described "world's premier computer graphics conference and exhibition." Public Relations hype? I don't think so. I have been involved in SIGGRAPH for the past ten years, in various capacities. I've been an attendee, a student volunteer and received a faculty grant to attend the conference. I've had my work screened in the animation theaters. In 1994, I was on the organizing committee as the chair of the Art Show. This year, I was a member of the art show jury, "Touchware". Each year, I have found SIGGRAPH to be interesting, well-organized, varied, challenging, overwhelming, inspiring, and a lot of fun. This year was no exception.

For those of you who don't know, SIGGRAPH is many things. There is a technical program, including over 40 papers, almost 50 courses (full day, half day, and a few hours), many panel discussions including 80 sketches, an art show, several animation film shows, an showcase of new technology, plus an exhibition floor with over 325 companies represented. There are also parties, receptions and more parties. This year, there was an "interactive dance floor" where for four nights dancers could control aspects of the lighting and music with our movements. It was very fun, and grew in popularity as the week went on.

There were several technical presentations on animation in feature films: for instance: the making of "Mulan", the use of facial animation in "Antz", and digital compositing in feature films. Karl Sims showed his recent work with "Artificial Life", where he writes programs that determine behavioral constraints for animated characters. The Electronic Theater pre-show was a lively light paddle game by Cinematrix. Audience members played pong, solved a complicated maze and flew an airplane, controlling the movements by holding up light reflective paddles with red and green sensors. (Both nights, my side won.) Then, the show started with "Hand Drawn Spaces", a virtual performance choreographed by Merce Cunningham, where sketchy pastel-drawing lines defined the realistic shapes of dancers moving on three screens. The shapes were feathery, but the movements (generated through motion control and also keyframe animation) were perfectly realistic. The body of the program featured more character animation than in the past, with some strong emotional content. Mitch Butler's "The Smell of Horror" was a memorable story about a quirky and lonely character who tries to make friends with household repairmen. "Bingo" by Chris Landreth ended the program on a philosophical question, "What if a lie is told long enough and loud enough?" (And here's the lie: "I'm not Bingo. You're Bingo.")

In the "Touchware" Art Show, there were some intriguing installations that included animated elements. My favorite was "KAGE", by Japanese artists Kyoko Kunoh and Motoshi Chikamori. In this piece, many cones sit in a pool of light on the floor. As the viewer touches a cone, different shadow plays are generated: a little stick figure waves at us, a plane flies overhead, the shadows move from side to side. It created a fanciful world-space, and many people stayed for a long time, touching each cone, or combinations of cones, or cones in a sequence to enjoy the playful shadow-play responses.

I was also engaged by "The Bush Soul", an interactive animation by Rebecca Allen. In this piece, you control an avatar (a spinning flower-like character always in the center of the screen), as you explore about eight different worlds. As you come close to different animated characters, you affect their behavior. The music and sound effects are rich and compelling, and the shapes are appealing, although somewhat simple, as required for real-time animation.

Another installation, "Stream of Consciousness" allows the participant to play with visual language as we are able to grab floating words and build new poems. The words are projected on water in a classical Japanese garden setting. Although this piece had less full animation, I found the movement of the words to be powerful. As you "touched" a word, it burst into related words, which also floated on the water stream. The piece was designed by Tom White and David Small, from MIT.

For more information about SIGGRAPH 98, go to their web site, www.siggraph.org/ s98/. SIGGRAPH '99 will be back in Los Angeles, August 8-13, 1999, (www.siggraph.org/s99/). The L.A. location means that it will be much bigger. This time, you can "join 50,000 of your closest computer graphics friends to celebrate 26 years..." See you there.

Deanna Morse is an animator, a professor at Grand Valley State University and the President of ASIFA/Central.

Continued from Who is Who on page 1

animated interactive production as well as individual achievement by artists, writers and voice talent.

The AniFest! is ASIFA/Hollywood's annual convention of animation. Held every summer for the past 27 years, the event features entertainment, art, merchandise, collectibles, demonstrations and seminars on animation.

The Opportunities Expo originally began as a job fair at Anifest!, but has grown into a major exhibition. Held in conjunction with the World Animation Celebration, the exhibition floor has a mix of major and smaller studios, schools and animation equipment suppliers. Recruiters interview on site and offer outlines of their employment needs. In addition, Women in Animation co-sponsors an extensive series of panels, seminars and presentations by industry representatives on a variety of topics relating to animation employment. Last year over 25,000 attended the Celebration.

Because early animation films were printed on flammable nitrate stock, they are quickly decomposing. The Animation Preservation Project selects "orphan" films and funds transfer from nitrate to modern 35mm safety film. Donors can "Adopt a Cartoon" helping to safeguard these films for the future.

ASIFA Hollywood currently offers a popular series of Life Drawing workshops, with a live model and instruction. They also sponsor many fun special events, such as a cartoon Sing-A-Long to celebrate the New Year, Evening with Celebrity Events, Parties, Tours and Open Houses, Scholarships, and a job opportunities hotline. They had an evening of remembrance to reminisce, swap yarns and honor the memory of 25 animation professionals who died last year.

In the future, they plan to build a broader animation archive, organized for advanced usage, and are putting together an "Animation Alert Email Flash". Also, they plan new and exciting additions to the regular events. Publications include their newsletter "The In-Betweener", a monthly "Calendar of Animation" and a well-illustrated web page (see address below).

The Officers of the Board are:
Antran Manoogian, President; Tom Sito, Vice President; Girard Miller, Treasurer; Bill Turner, Secretary. The other members of the board are Paul Husband, Bob Miller, Brian Miller, Rita Street and Stephen Worth.

ASIFA/Hollywood
725 South Victory Blvd.
Burbank, CA 91502 USA
Tel 818-842-8330
fax 818-842-5645
asifa@earthlink.net
http://home.earthlink.net/~asifa

ASIFA/San Francisco

ASIFA San Francisco was founded in the early 1970's and presently has about 300 members. They have regular monthly programs and a several annual events. They sponsor two open screenings each year: one for students and independents, and one for commercial work. They also have an annual program on employment in the industry "How to Get a Job", and a showing of the ASIFA/East reel.

Although I have never lived on the West Coast, I have been a member of ASIFA/San Francisco for many years. Karl Cohen publishes a really great newsletter. As it arrives each month, I read it cover-to-cover. It's a "Headline News" for animation, full of specific and unique information. There is always something of national or international interest, reviews of new books, videos and merchandise, festival reviews, gossip, opinions about the state of the art, and tidbits about animation in San Francisco.

For instance, the March issue of the newsletter included Oscar information, including an interview with Jan Pinkava, creator of the Oscar winning "Geri's Game", grants information, ASIFA information, local news items, a review of "Uncensored Animation" , and news items including information on a limited edition cel of "Gertie the Dinosaur", and a notice that Steamboat Willie might fall out of copyright protection in five years, reviews of Animation Magazine and three design books from Sheridan College, a listing of a dozen festivals, employment information and a description of their two monthly programs.

Karl Cohen writes the newsletter and serves as President.

Some of the other key members of ASIFA/SF are: Seth Olitzky, membership; Shirley Smith, treasurer, Barbara Bennerman-Olizky, proofreader, Marty McNamara and Prescott Wright, event programming.

ASIFA San Francisco
P. O. Box 14516
San Francisco, CA. 94114 USA

ASIFA/Northwest

ASIFA/Northwest is the newest of the USA chapters. Founded in 1990 by Marilyn Zornado, Joanna Priestley, Webster

Who is Who continued on page 5

Continued from Who is Who on page 4

Colcord, Amy Collen, Barry Bruce, Rose Bond, and Ken Baer, it currently has about 75 members.

The chapter gets together every 2 months for screenings, social activities or for a special presentation. There are a lot of animators working in Portland generally in non-traditional techniques so the group has a more working animator focus. Most of the chapter members are working animators.

They are a low overhead operation. No equipment is owned by the organization but connections happen as a result of 'networking' at the events. People have hooked up and shared equipment. Portland members generally meet at Vinton Studios, TekniFilm Lab or in someone's studio for a party. Seattle members meet at 911, a community media center.

They publish a quarterly newsletter, "NW Animator" which is an important communication device as the chapter covers a wide geographic area.

The chapter has produced three reels spotlighting new work from ASIFA/Northwest members. Their current reel, organized by Webster Colcord, is currently touring the other ASIFA USA sites.

For the future, they are looking to bring a renowned visiting animator to town, keep the newsletter coming out and engage new members in building the community of Northwest Animators.

Marilyn Zornado is the current president. Rose Bond edits and designs the newsletters. Amy Collen is the membership coordinator.

ASIFA-NW
c/o Direct Animation
P.O. Box 25756
Portland, OR 97298 USA

Deanna Morse is an animator and Professor at Grand Valley State University. She is currently President of ASIFA/Central and a member of the ASIFA international board.

Member Spotlight: Dave Corbett continued from page 2

most talented person out there. So then what is his story?

It begins with Dave Corbett attending Michigan State University. Then graduating, and going on to work as an audio engineer. A job that involved, among other things, recording and setting up for bands in and out of the studio. Faced with a job that he didn't enjoy, earning little money, and no hope for advancement; he quit his job and started to do something he had an interest in. Which happened to be creating graphics on a computer. He bought an Amiga Toaster with Lightwave and started to teach himself how to use it. After spending a few months getting comfortable with the system he went around to various companies, agencies, editing facilities and sold himself as a freelance graphic designer/animator. Soon Dave found himself starting a company called Animagic. "Presenting yourself as part of a company gives you more credibility," says Dave, "and that's why I started up Animagic."

Among the many people that Dave networked with he developed a strong relationship with Mark Yasenchak & Tim Holmes. Between the two they had more than twenty years worth of experience in the business and each with his own production company. Dave said,"Even though I was young and not as talented they kept hiring me when they could have easily have hired someone more talented." When he started to do enough regular work with them Dave moved his business into a suite adjacent to theirs at the Studio Center in Farmington Hills. "Working with Mark and Tim, I really learned the professional side of the business," Dave said with a lot of respect. "Which involves curbing some of your own art direction and giving the client what they need and want."

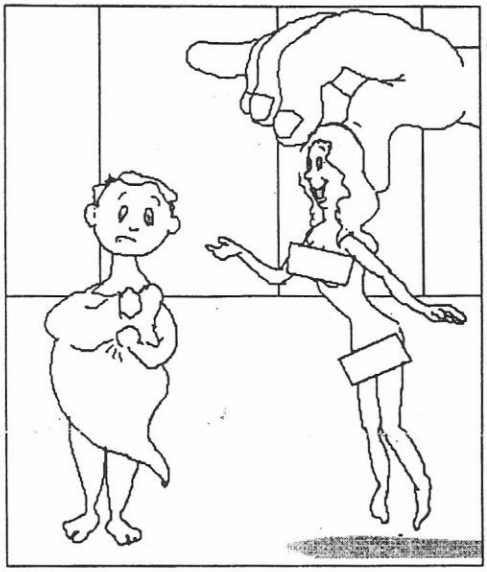
Four years after starting up Animagic, Dave was discussing plans with Mark, and Tim to merge the three companies into one post-production facility. This came about because clients didn't like getting billed from two or three separate companies for a job, and being one company simplified all this and more. Thus PlutoPost was formed.

Within two years of PlutoPost's existence it has grown large enough to require 3 AVIDS, an Online edit suite and 6 graphic/rendering workstations running primarily Adobe After Effects and 3D Studio Max software. Of course Dave was very modest about all the company's success and growth. He had very realistic expectations about the business going in and right now is happy over the way things have been turning out.

His future plans will no doubt involve a "persistent" pursuit of creative and challenging work for himself and for his creative staff at PlutoPost.

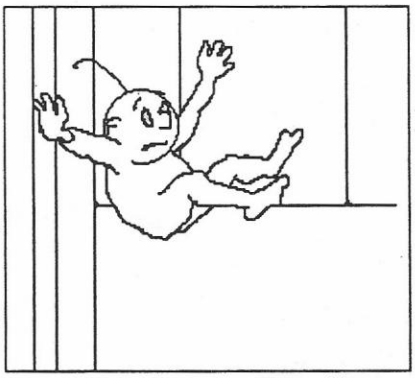
Continued from Retreat on page 1

struggle with the proportions. This is how production proceeded. Every few days I would play around with the settings, just to see if there was something that would work better.

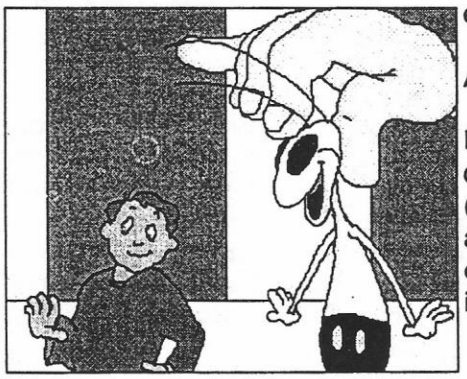


The opening title shots were designed to mimic an elevator ride coming up from deep in the earth, settling on the first scene, a long hallway. The final 60 drawings of the sequence were done with a false, forced perspective, worked out in advance by trial and error in thumbnail sketches. Jan Vredaman de Vries' Perspective, a 1599 publication reprinted by Dover (and a background source for Terry Gilliam's animation in Python's "Holy Grail") was quite helpful for this.

Every sequence was saved in black-and-white and color-rendered versions, just in case I messed up the color continuity, which happened frequently. Once the backgrounds were added, that version was saved separately as well, in the equally likely event that the backgrounds didn't quite match. For having dabbled with the storyboard for eight years, there were always some last minute changes (when on the road, I frequently pulled into rest stops to scribble a note about a character's movement or an added bit of action).



Another added challenge to the whole production was the nature of the power lines in this residential area. Brownouts were (and are) frequent, and if three people simultaneously flush their toilets, the lights go out for hours. On two days I had set aside to focus on the production, the power went out. On three occasions, a morning's work was lost when the lights flickered and I discovered the hard way that my power backup was earning a reputation for early recalls.



The first drawing was made on March 2. Drawing 3125 was slipped into the computer's RAM on June 24. The Chopin recording was taken from its hiding place, the TV/PC converter connected, and four minutes later, "Rush Job" was done, to the relief of family, friends, coworkers, and dog.

Of course, only afterwards did I discover how to best set up Windows, Autodesk, and the Wacom tablet. In spite of that, there were some distinct advantages to using a computer for the piece. Time savings is still the biggest. An after hours effort like this would have taken me two years to complete using 16mm and my usual methods of Prismacolor, paper cels, and painted overlays. Putting things out to video runs the expense of a video tape and nothing more. In little more than an hour, I've cranked out a dozen copies of "Rush Job" to annoy friends, relatives, or any patient that gives me grief in the pharmacies where I work.

However, I am putting each frame into its own .GIF file to print out. Once bound, it'll make a great flip book!

Postscript:
By the way, for those of you using Animator Pro and possibly experiencing the same compatibility problems that I had, here's how things seem to work the best:
(1) in Animator Pro, set your screen size initially at 640x480
(2) then go back into the screen size command and choose 800x600
(3) the program will say "Do you want to start with a new 800x600 flic?" Say no. What will happen is that the screen will create a 640x480 field within the 800x600 screen size. You will see a smaller rectangle in the field. This is where you create your animation. The tablet will work appropriately in this environment.

At least, that's how it worked for me.

In addition, I found it very helpful to change the default background color (that's the leftmost color square) to white and move the black color to the far right of the palette. This at least gives the illusion of drawing on a piece of paper.

If anyone has any hints or suggestions, email me!
jimmiddleton@juno.com

"SECOND TIME'S A CHARM!"

by Mary Lou Haynes

The 3rd International Helen Victoria Haynes WORLD PEACE Storyboard & Animation Contest was held in conjunction with the annual ASIFA/Central Conference & Retreat at Starved Rock Lodge in beautiful Starved Rock State Park on Saturday, April 4, 1998.

The winner of this year's contest was Rita Waters-Dobias. Rita was presented with a check for $500 and a deluxe backpack stuffed with adventure goodies plus some software and a WACOM Graphics Tablet with cordless stylus. This was Rita's second entry to the contest - she also entered the first year the contest was established. Although she did not win the first time she entered a Storyboard, the judges encouraged Rita to enter again. This year's judges, who were impressed with Rita's neatly mounted Storyboard, presentation skills and obvious persistence, unanimously voted for her Storyboard.

We eagerly await Rita's completed animation and quarterly Status Reports for this newsletter documenting her progress throughout the year. Rita's completed animation will be screened at next year's Awards Ceremony on Saturday May 1, 1999 where two(2) Storyboard winners for 1999 will also be announced.

This year's judges were: Phil Simoncelli (animator & 1st Winner HVH World Peace Storyboard Contest), Dave Daruszka (writer & past ASIFA/Central president), Mary Lou Haynes (musician & Contest Founder). Checkout the Member Directory at the ASIFA/Central web site at www.asifa.org/animate for judges bios.

"NOW IT'S YOUR CHANCE TO WIN $500, PLUS OTHER SELECTED PRIZES! "

Design, Draw and Mount a Storyboard for an animated short for the 7th Annual ASIFA/Central Conference & Retreat to be held Friday, April 30 - Sunday, May 2, 1999. In the Storyboard, depict your vision of how to achieve World Peace. You could win $500. towards completion of your Peace project, selected software and hardware, Complimentary Lodging, Meals and Registration to the Conference & Retreat in 2000!

ATTENTION HIGH SCHOOL STUDENTS!

Next year's contest will provide bigger & better prizes. Plus starting with the 1999 contest, eligibility has been expanded to include High School students - so there are now 2 (count `em, 2) identical prize packages! One prize package for High School category and a 2nd prize package for the College/University category.

WE MADE ENTERING EVEN EASIER!

Now you can send us your Storyboard entry! Winners need not be present - attendance is optional.

Checkout Frame by Frame, or the ASIFA/Central web site at www.asifa.org/animate, for the Application Form and Official Rules including the judging selection criteria.

This contest is sponsored, administered and founded by M.L. Haynes.ASIFA/Central is not the contest sponsor.

The contest Award Ceremony is held in conjunction with the Annual ASIFA/Central Conference & Retreat.

Storyboards will not be returned. Make copies - do not send original Storyboards.

Decision of the judges is final!

GOOD LUCK!

YOU COULD WIN!!!!! $500.

PLUS Computer Software & Hardware, as well as other select Prizes*.
PLUS Free Registration for an ASIFA/Central Animators' Retreat, at Starved Rock Resort near Chicago, Illinois including Free Lodging and Meals for 1.

4th Annual Helen Victoria Haynes World Peace Storyboard and Animation Scholarship Competition

This unique competition is looking for your vision of World Peace. Create a Storyboard of an animation of up to 5 minutes that you would produce on how to achieve World Peace.
If you win, we will provide you with $500. to help you complete the animation, as well as other prizes that you will receive after delivery of your completed animation.

This competition has 2 parts.
PART 1 - Submit your Storyboard.
PART 2 - If your Storyboard wins, you are required to complete an animation of your idea, document your progress, and to screen your completed animation at the annual ASIFA/Central Animators' Retreat in Starved Rock, Illinois.

ELIGIBILITY
This competition is only open to students from Freshman-Senior year High School & Freshman-Junior year College.

The are two separate prize categories - one for high school students and one for college students. You can only enter in one category. Prizes will be awarded in each category based on qualifying entries, to a total of 2 students. Sorry, College Seniors, Graduate Students and previous competition winners are not eligible.

RULES - PART 1 for STORYBOARD ENTRIES

A. Draw a Storyboard (no larger than 18"X20") for an animation you would produce depicting your vision of how we can achieve World Peace. Use pencil, ink, or marker.

B. Send, with appropriate postage, or deliver:
(1) Copy of Storyboard
(2) Completed Application Form
(3) Copy of Student ID
(4) 2 Self Addressed Stamped Envelopes - business size, both with First Class postage
(5) Copy of Instructor's ID or Certificate
(6) Instructor's support material
(7) a. Student's name and
b. Student's grade level, typed or printed on a 3" x 5" card.

Clip items 2-7 together and place clipped items in a plain 9" x 12" envelope. Type or print the Students' name & student's grade level in center of the 9" x 12" envelope. Do not seal the envelope.

Send to: M. L. Haynes, Coordinator
International HVH Storyboard & Animation Scholarship Competition
3400 W. 111th Street, Box # 324
Chicago, Illinois 60655, USA

Send with proper postage.
Entries without proper postage will be refused by the Competition's postal agent.
We cannot guarantee that refused entries will be returned by the Competition's postal agent. Refused entries will not be returned by the Scholarship Competition.

Application Form must accompany Storyboard.
Be sure to indicate your grade level on the Application Form.
Application Form must be signed by the Student and the student's Instructor.

Entrants are encouraged to submit support materials, such as a short biography and samples of your drawing abilities or other projects, which you and your instructor think will favorably influence the judges.

Supporting materials and Storyboards will not be returned. All support materials should preferably be typed. Handwritten submissions are allowed, but should be legibly printed.

RULES - PART 2 If your Storyboard wins:
C. Document your progress 4 times throughout the year by writing a Status Report of 100-500 words.

Your Status Report will appear in the quarterly ASIFA/Central newsletter, Frame By Frame. The Competition Committee will provide you with a sample Status Report, 4 SASEs and quarterly dates for submitting your 4 reports.

For ANIMATION SCREENING: If your Storyboard wins:
D. Complete your short animation and send your completed Animation (16mm film, 3/4" or VHS videocassette preferred), to the Scholarship Competition Coordinator before Feb 14, 2000 for screening at the Awards Ceremony in 2000.

ATTENDANCE & ENTRY FEES
There are no fees for this competition.
Attendance and Registration at the annual ASIFA/Central Retreat is not required to win. However, your complimentary Conference Registration, Lodging and Meals will be forfeited if you cannot attend the year of your scheduled screening.

DEADLINE - PART 1 - for Storyboards - Feb 14, 1999
Entries must be postmarked by 12:00 midnight Feb 14, 1999.

DEADLINE - PART 2 - for completed ANIMATION - Feb 14, 2000
Animation must be postmarked by 12 midnight Feb 14, 2000.

NUMBER OF STORYBOARD ENTRIES
Only one Storyboard per student may be entered. However, multiple artists may collaborate to complete the animation. In these cases, only one set of prizes will be awarded for the winning entry (no multiple prizes).
Internet e-mail entries or e-mailed application forms and storyboards are not eligible. We cannot accept entries via e-mail at this time.

PRIZES*
$500. Prize
The $500. prize money is intended for the winner as 'seed' money to develop, document and complete this animation project based on the specific theme of World Peace. The $500 should be used by you and your school towards an original animation of up to 5 minutes, based on the winning Storyboard.

HVH Competition Rules continued on page 9

Continued from HVH Competition on page 8

EXPENSES PAID for AWARDS CEREMONY
Free Registration, Lodging for 2 nights (Fri. evening-Sun. morning) and 5 Complimentary Meals (Fri. & Sat. Dinners , Sat. Breakfast, Sat. Lunch and Sun. Brunch) for 1. Transportation to and from the Awards Ceremony at Starved Rock, Illinois is not provided, and is the sole responsibility of the winner.

NON-CASH PRIZES
When multiple artists collaborate on an animation, only one collaborator will receive complimentary Lodging and Meals - the Student whose name is entered on the Application Form.

Guardians and/or escorts must provide for their own Lodging and Meals. Lodging and Meals are not provided for guardians/escorts, at this time.

A variety of prizes will be awarded to the winning entrant upon completion and delivery of the animation proposed in the Storyboard.

These prizes include:

WACOM Graphics Tablet with Erasing Ultrapen
FRACTAL DESIGN Art Dabbler II plus Resume Maker
L.L. BEAN's Deluxe Continental Rucksack, inscribed PAX (Peace)
BEAN's Z-REST Insulated Ground Pad
BEAN's Lightweight Polarfleece Rectangular Bag
BEAN's Emergency Insulating Blanket
BEAN's Pac-Jac Jacket
BEAN's 9 Pocket Cargo Vest
BEAN's Unshrinkable Backpacker's T-shirt
TEC20 Waterproof Halogen Flashlight
SUUNTO Basic A1000 Compass

*Prizes & availability from Sponsors are subject to change.

AWARDS CEREMONY
The prizes will be presented at the Awards Ceremony held in conjunction with the annual ASIFA/Central Animator's Retreat at 7:00pm on Saturday evening. Winner need not be present to accept prizes. Prizes will be shipped to those winners unable to attend the Awards Ceremonies. In the event that the completed animation is not received before the deadline for screening, the winner forfeits the non-cash prizes. Those non-cash prizes will be held over for next year's competition.

INSTRUCTOR*
The resume of the student's Instructor must be included with the student's Application Form and entry materials. The Instructor should explain in 100-500 words how they will assist the student to complete the animated film. This might include resources available to the student, or allowing completion of the film/animation as part of satisfying course requirements..

JUDGING*
One winner will be selected for each school level for a total of 2 Prize packages.

The 2 Winners will be selected based on the total number of points received.

The judges give points on the basis of creativity, originality, organization, grade level, clarity of Storyboard, neatness, presentation, judges perception of student's ability to complete the animation, PLUS focus of vision towards achieving World Peace.
There can be a maximum total of 100 points per judge. Storyboard entries must receive a minimum of 50 points per number of judges to advance to the Scholarship Competition finals.

For example, if there are 10 judges on the panel, an entry must receive at least 500 points to rank among the finalists. If no entries are submitted, or if those submitted do not receive the minimum number of 500 points, there would be no finalists. In the event of no finalists for that grade level, no prize will be awarded for that grade level and the $500 Cash prize(s) will be held over until the next Scholarship Competition.

The panel of judges is comprised of animation professionals, HVH World Peace Foundation members, and other media professionals.
THE DECISION OF JUDGES IS FINAL. STORYBOARDS WILL NOT BE RETURNED.

NOTIFICATION OF WINNERS
The 2 winners, one High School Student and one College/University Student, will be notified by mail and phone by March 31, 1999.

SPONSORS (to be announced)
****

Prizes are subject to change.
Location and dates of ASIFA/Central Animator's Retreat are subject to change.

Check the ASIFA/Central web site for current info and changes; at http:/www.asifa.org/animate

This competition is sponsored by the HVH World Peace Foundation.
****

APPLICATION FORM
Student Name:_____
Street Address (no P.O. Boxes):_____
City:_____
State/Province:_____Zip:_____Country:_____
Phone: ( )_____Email:_____
Instructor's Name:_____
Department:_____
School Name:_____
School Address:_____
City/Province:_____Zip:_____Country:_____
Instructor's Phone:_____Ext:_____
Instructor's Email:_____Fax:_____

Student Agreement:
If I win, I agree to use the $500. competition prize to develop and complete a short animation depicting my vision of achieving World Peace. I further agree to provide, to the best of my ability, my completed animation to the competition in advance of the 2000 ASIFA / Central Conference for screening at that Conference.
Student
Signature:_____Date:_____
Instructor's
Signature:_____Date:_____

FOR INFO, please contact us via e-mail at: morgpk@aol.com
-or- for a pre-recorded message call 773-233-9397 Ext. 3.
We cannot accept phone messages or return phone calls.

DECISION OF JUDGES IS FINAL. STORYBOARDS WILL NOT BE RETURNED.

GOOD LUCK!

M.L. Haynes

MEMBERSHIP APPLICATION FOR YEAR ENDING DECEMBER 31, 1998

NAME: _____

ADDRESS: _____

CITY: _____ STATE: _____ ZIP: _____

PHONE: _____ FAX: _____

E-MAIL: _____

TYPE OF MEMBERSHIP:

_____ STUDENT ($12)

_____ GENERAL ($20)

_____ INTERNATIONAL ($40)
(INCLUDES GENERAL)

_____ CORPORATE ($300)

PLEASE PRINT MY NAME AND ADDRESS IN:

_____ MEMBERSHIP DIRECTORY

_____ WEBSITE LISTINGS

Make checks payable to ASIFA/Central and send to:
Deanna Morse
ASIFA/Central
School of Communications
Lake Superior Hall
Grand Valley State University
Allendale, MI 49401
e-mail: morsed@gvsu.edu

BECOME AN ASIFA MEMBER

ASIFA/Central

JOIN TODAY!

ASIFA/Central

c/o Deanna Morse
School of Communications
Lake Superior Hall
Grand Valley State University
Allendale, MI 49401
e-mail: morsed@gvsu.edu

FALL 1998

ASIFA/Central

FRAME by FRAME

A QUARTERLY PUBLICATION OF ASIFA/Central

FALL 1998

Compai! The 7th International Animation Festival Hiroshima '98 by Deanna Morse

I had heard from other filmmakers what a wonderful festival this is. How it was so well organized, friendly, respectful of the films, and how it was so interesting to be in Hiroshima, to be in Japan. At other film festivals, I've been with groups of filmmakers who talk and talk and talk about what a fabulous time they had at the Hiroshima festival. Now, I have joined that cheerleading club.

I was asked to serve on Selection Committee so I experienced the festival as a bit of an "insider". In addition, I was elected Chairperson and was the media spokesperson. The other members of the committee were Irina Margolina, a producer and writer from Russia, Thomas Reynolder, a filmmaker and ASIFA Board member from Austria, Thomas Basinger, formerly the animation programmer for the Stuttgart festival (Germany), and Toshio Iwai, an interactive media artist from Japan. Most of us met each other for the first time at the Selection Committee, and we built solid friendships working together on the process.

We met in Hiroshima for three weeks in May to view the 1127 entries (from 57 countries), and selected 64 films for competition and screening during the festival. It was interesting, if a bit intense. We met for about 10 hours every day for nearly 3 weeks. We spent eight hours a day in screening, and then discussed our selections for another two or three hours.

Each of us selected work based on our own artistic criteria. However, we were each looking for powerful animation. We considered each piece on its own merits; we did not consider nationality in our judgment.

People often ask me how I could keep that number of films straight. This actually was not so much a problem. During the screenings, I would take notes in the dark, describing the film, or making a sketch of the characters or scenes. After each film, I would grade the piece. Sometimes my handwriting was sloppy or overlapped, but at the end of the day, I could use my notes to remember the pieces we saw.

It was a rare opportunity to be able to see such a wide variety and quantity of films. It gave me a sampling of what is happening in animation internationally. And of course, I saw some wonderful individual pieces; many did not make the deep cut and were not included in the festival. Later, when I went to Ottawa and SIGGRAPH I was surprised to see some different pieces selected --works that were not even entered in the 1127 we screened for the Hiroshima competition. There is an amazing amount of animation, being produced each year. Much of it is independent work, self-expression by a single artist or small group of filmmakers.

Somewhere about half way through the process, several of us began to feel a bit down. It was spring in Japan, but every day we just sat in a dark room, screening films - it seemed like we never were going to get through this quantity of work. It was taking energy to look at each piece with fresh eyes. As filmmakers ourselves, we wanted to be fair, to give each piece equal respect. But we were drinking lots of coffee to stay "up"!

One night during our discussion, Sayoko Kinoshita, the festival director, told us a story. It was a long story, and took even longer to tell since it was translated for us from Japanese to English. I will try to paraphrase it: In old Japan, a young woman got married and went to live on the farm of her husband's family. The mother-in-law instructed the new wife to clear an overgrown field. The new wife looked at the sprawling land, and said "this is not possible! This is such a huge field, and I can only clear a tiny patch each day, even though I work so hard!" The wise mother-in-law responded, "Don't look at the entire field, you should only

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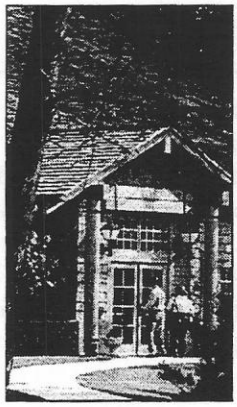

Letter from the Editor

by Jennifer Eldred

As we look toward a new year, now is a great time to reflect on the accomplishments of ASIFA/Central animators in 1998. From our annual retreat this spring to featured articles on ASIFA/Central members past and present, it has been a productive year. I know I personally had a wonderful year, completing work on a year long project for the National Science Olympiad this past spring. There is no better feeling for an animator than completing a project we have put our hearts into and then getting acknowledgement for our accomplishment. Jim Middleton felt this when an article on his animation, "Rush Job" was featured in our Summer edition. So let me remind all ASIFA/Central members that ASIFA/Central is here to support and recognize your accomplishments in the world of animation. Please remember when you receive your renewal notices that membership has its priviledge so take advantage of what the ASIFA/Central offers you in our quarterly newsletter and website, a voice to the animation community. Please send us information we can include in these publications. If you are interested in submitting an article for the Winter 1999 edition the deadline is January 15. ASIFA/Central: Acknowledging your talent!

Note: ASIFA International is launching a new website in 1999 at www.asifa.net.

Happy Holidays!
Jennifer Eldred

WINNER'S CIRCLE Progress Report

by Rita Dobias

Rita Dobias is the winner of the 3rd International Helen Victoria Haynes WORLD PEACE Storyboard & Animation Scholarship Competition.

In the past few months I have started to work on the animation for the story board contest. Mainly I have been experimenting with character design and just the general appearance of the work. I have decided to use Macromedia Director along with MetaCreations Painter. I like the realistic look and feeling that painter gives while working on the computer. I will be using it for the backgrounds as well as other objects.

On the other hand I am going to use the paint box in Director for my characters. I choose to do this because of Director's onion skin feature. It will also make my characters look slightly different from the background graphics and stand out a little more during the animation. Unfortunately, I have had a some distractions since I started this project, the worst being my husband's accident in early September. Thankfully he is all right, but he will need my care for about a month. I am going to try to not let that keep me from working on this project. I look forward to getting it finished for the conference next year.
- *Rita Dobias*

ASIFA/Central Mission Statement

The purpose of ASIFA/Central is to promote the art of animation locally and internationally and to promote communication among animators and between animators and devotees. – adopted 3/92

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ASIFA/Central Conference:
April 30-May 2, 1998

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c/o Deanna Morse
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Lake Superior Hall
Grand Valley State University
Allendale, MI 49401

To join ASIFA/Central:
Send a check (payable to ASIFA/Central) to the address above.

Hiroshima continued from page 1

consider the small patch you are clearing." The young wife took this advice. Soon, of course, the whole field was cleared. At the end, we laughed as we remembered Sayoko's sage advice, given to us through this story.

The films we selected for the competition program were varied. Some conveyed visual statement of beauty and hope, others told a story. Some were quiet poems, others had louder voices, some tried to shake us up, asking us to question our assumptions. Each film expressed the voice of an artist, a voice that we can understand whatever our native language. This is the beauty of animation. Animation art knows no boundaries or nationalities. Animation art can speak to viewers across geographical, political and territorial lines.

The Festival's theme is "Love and Peace". It is no coincidence that the festival is held in Hiroshima, and there is much awareness and discussion of the significance of having such a festival in that city. We did not narrowly select films based on that theme, however... we selected the best animation regardless of theme or content. The festival promotes peace and understanding through its structure, by defining itself as an international animation festival. Artists, educators, and fans come together across national borders, finding a community of peers who share their love of animation art.

I returned to Japan in August as a guest of the festival and screened a short program of my films. Another jury awarded cash prizes from the 60 films we selected.

The festival lasted five days. Each night, competition films were screened, and during the days a variety of programs and workshops were offered in two theaters. Screenings included national/regional programs: Russian, Indian, Welsh, Asian, and Austrian animation; Animation for Peace, and Animation for Children. There were two wonderful presentations on Music in Animation by Judith Gruber-Stitzer and Normand Roger which included works in progress, where we could hear the tracks develop in complexity.

For an enthusiastic full house, Academy Award winner Ray Harryhausen (the International Honorary President) gave a retrospective of his puppet animation, with his earliest films, made in his garage in 1945, and clips from the 16 features he worked on (from "Mighty Joe Young" to "Clash of the Titans"). He also showed sketches, armatures and models of his creatures.

In addition, there was an excellent daily festival newspaper, a lounge for animators, a Macintosh room, demonstration of new animation equipment, booths to buy books and cels, a children's workshop, and more.

There were two installations: the *Renzo Forest* celebrated the career of Renzo Kinoshita, festival co-founder, who died last year. The exhibit included artwork, storyboards, and sketches, and a retrospective program of his films. Computer artist (and selection committee member) Toshio Iwai exhibited several interactive pieces and gave a presentation showing his development and influences as a computer artist. His work, which is in a number of permanent collections including the Exploratorium in San Francisco, was stunning. Iwai reworks pre-cinema technology in a very contemporary way. Included in the exhibit were a number of hand-cranked three-dimensional Zoetropes. These had simple clay figures, inside traditional Zoetrope drums, but the silver edges of the slits made them seem holographic. Four "Time Stratum" pieces, half-domed crystal balls of moving energy, reworked the Zoetrope concept with new technology. A suspended video monitor provided the light source for an acrylic dome which contained morphed human, animal or mineral images. These light sources were choreographed to original music, also by Iwai. The animation was rhythmic and complex.

Parties. Of course, no festival is complete without them. ASIFA Japan hosted a roof-top beer garden; there were opening and closing receptions, traditional dance and bingo at a temple. One day, buses took filmmakers to Miyajima Island. Considered one of the most beautiful spots in Japan, Miyajima had tame deer, a swimming beach, and tasty barbecue. This outing was a big hit with everyone. On the island, they sell biscuits for the deer, who are very hungry. They gobble the biscuits, as well as the paper wrappings. They insistently poke their noses in open bags looking for more biscuits. One deer found Ray Harryhausen's open camera bag, and Ray had to wrestle with him to get his video manual back! (Ray got the manual intact, with just a couple of teeth marks. The rest of us got a good laugh.)

At the closing night of the last reception, the *Sayonara* party, you could hear cheering outside the exit. A group of strong festival workers were doing *Dongai* - air tossing the filmmakers as they left. You lean back and are lifted -and tossed- in the air three times, to three cheers. It was exhilarating. I wasn't the only filmmaker who went back into the party to exit, and be air tossed, a second time!

I offer a toast to the success of the next Hiroshima festival, in the year 2000. Cheers! *Compai!*

Deanna Morse is an animator and professor at Grand Valley State University. She is currently president of ASIFA/Central, and is on the International Board of ASIFA.

Moving West to Work on South Park

ASIFA/Central member Greg Colton recently left the midwest, moving to California to work on the TV series South Park. This is Greg's first job after graduating from Grand Valley State University this summer. While he was at Grand Valley, Greg produced a number of colorful and quirky animations, drawn from his bank of cartoon characters. He has a real knack for animating energetic character movement in lively, upbeat scenarios. We weren't surprised to hear that he had already found work in the business! We thought we'd catch up with what him, and hear a little about his work on South Park. Greg wrote an article on the '98 World Animation Celebration which graced the pages of Frame By Frame's Spring edition.

Deanna Morse: Greg, you are just a few months out of college, and you got a job working at South Park! This is the dream of many a college student. How did you get this opportunity?

Greg Colton: I had just headed back to Chicago after graduating from Grand Valley and spending the summer making a short cartoon. I was shooting out my demo tapes and resumes all over the country (and to Canada...hehe) just hoping someone would think my stuff was cool and hire me. Lucky for me, my mom brought home a new issue of "Animation Magazine", and there was an ad in the classifieds for South Park...so I called them up, and Fed-Exed them my stuff. When they got it, they told me that they were all staffed up for the movie, but would pass my stuff on to the TV people. I figured I'd never hear from them again since I'd already been getting "rejection" letters from a bunch of studios already. The next day I got a call from David Yanover, who's the Animation Coordinator on the SP movie. He liked my demo tape and basically said if you want the job, move out to Cali and it's yours! He had moved out to California from the same part of Illinois as me, so maybe he understood that I needed that "first job" to get me going....I dunno!

DM: Can you explain briefly how South Park is animated? It looks like cut-out, but I read that it is done with computers...

Greg: Yeah, the original pilot was done traditionally with cut outs under a camera, but now it's computer animated. As Trey put it, it is still technically stop motion animation. Before, they moved a character and *click click*ed on the camera...now the clicking is done with the mouse. Since the show is done on such a quick schedule, the computer comes in really handy. If Trey does a last minute re-write or something, they can change shots or re-animate them really really quickly! Also, with the computer, the animators can do some neat-o tricks that would be tough if the show was still done traditionally. "Spookyfish" had some really rad FX!!!

DM: What are you doing for South Park?

Greg: I was hired as a freelance lip-synch artist. I worked on the episodes "Clubhouse", "Cow Days", "Chef Aid", and just a smidgen of "Spookyfish".

DM: How did you develop the skills to do lip sync work?

Greg: I made a two minute cartoon this summer, and I wanted it to have voices. We never really learned how to do lip synch in school, so I sorta taught myself. Turns out the charts I made up for myself to break down the phonetics are pretty much the same thing they use professionally! So it worked out pretty well!

DM: What is your typical day like at South Park?

Greg: Well, lip-synch artists work at night...so during the day I was sleeping pretty much! We basically come in, and there's a bunch of storyboards and a shot list...and we just sign up for a chuck of shots and jam on them until they're done. It seems like it might be repetitive, but I don't care, I really like working there. I wish I had more hours right now, because the people there are fantastic and it's just a blast being there. I'm still sort of in a "fan" mentality, since I've been a big fan of the show and Matt and Trey's film work.

DM: Where do you actually work? Do you work on a computer, a drawing table? Do you have a little cubicle, or do you work with others in a big room?

Greg: It's a relatively big area, and all the animators and TD's have their own cubicles with computers. When us lip synchers come in, the animators have usually gone home by then, and we just grab one of their computers and try not to mess up their area too much!

DM: What kind of questions did they ask you in the interview? Did they ask you to do some kind of a technical animation test?

Greg: Ha! I didn't even have an interview! I just drove out here, got a quickie training tutorial, and jumped right in on "Clubhouse"!!!

DM: How many people are on staff - full timers and freelancers? What roles do they usually fill with freelance talent?

Greg: Hmm....well, everyone except lip synchers are full time. I never counted, but I'd say that there are like 15 or 20 Technical Directors and Animators....about 10 or so Lip Synchers. And of course there's Matt and Trey who write, do the voices, and even edit sometimes....and there's Mary Kay who does all the female voices....and then there's coordinators, editors, producers, storyboard artists.....It's not as big as most animation places I'm sure, but there's a good chunk of people there.

DM: How many hours are you working a week? How far in advance do you know if you will be called in for work?

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Continued from South Park on page 4

Greg: Well...no hours lately...I haven't been called in for about three weeks! With my particular job there are no guaranteed hours. Back in September I was doing 30 or so hours a week....but currently I haven't been in at all. It really just all depends on the work load that is there....when I get called, it's usually around 3 PM the day they want me there.

DM: So, your work there is coming to a close - what else have you been looking for?

Greg: I've been driving around Burbank and Hollywood and stuff dropping off my demo tapes and resumes and portfolios. I've been making lots of calls and bugging people....I hope they're not getting to peeved with my persistence! But it's rare people call you back, so I keep dialin'...

DM: I think a resume is pretty self-explanatory, but can you describe what it on your demo tape and portfolio?

Greg: Well, I tried to follow most of the studio guidelines as best I can with the materials I have. They say that demo tapes should be 5 minutes or less....so my tape's just about five minutes with my best stuff first (in case they turn it off half way thru). As far as a portfolio goes, I really don't have a lot of finished stills or "artsy" stuff....so I put together this book of drawings from my sketchbooks to show the variety of character styles, poses, emotions, etc. that I can do. I also put a few life drawings and my "Jamofo" storyboard in there. I have way less life drawings than I should in my portfolio. They REALLY wanna see that stuff! Don't get me wrong...I took life drawing courses and it really did help my character drawing skills...I just didn't end up keeping a lot of the stuff I did in those courses...my mistake. However, I'm still hoping I can sell myself on my other skills....I mean, I figure that writing, boarding, drawing, coloring, and editing a couple short cartoons has to count for something!!!

DM: Do you find that it is easy to get an interview?

Greg: The closest thing to an interview I had so far was a quick meeting with Film Roman's recruiter. I really couldn't tell if he was interested in me or not...but then again, it's Film Roman! He's got TONS and TONS of demos and stuff to look at! He did give me a character layout test which I finished and gave back to them. I'm supposed to get graded on it, but I haven't heard anything yet besides a letter saying that there are no positions at this time. It seems like it's hard to get an actual interview...usually I just get a call telling me to pick my stuff up.

DM: Can you tell us something about your recent film "Jamofo"? What was the inspiration?

Greg: It was based on a short radio script I wrote for a scriptwriting class. It was short and stupid, but I liked it...and I wanted to know what these characters looked like that I was writing about. So, I came up with these funky little noseless bastards with wacky hair, and Jamofo and Barlo were born. I expanded the script so the cartoon could last a couple minutes...and that was that.

DM: Technically, how did you create the "Jamofo" project?

Greg: Well, after storyboarding it, I recorded the voices on DAT. I managed to use bits and pieces of whatever equipment there was at Grand Valley. I really suck at using those big audio boards with all the knobs and shit, so I just used the portable DAT and took it into the recording booth with me...hehe. Much easier! Then I broke down all my phonetics on charts I made....started drawing non-stop like an idiot... inked the drawings with a big fat sharpie marker and probably inhaled too many marker fumes...then I scanned all my images into Photoshop and then imported everything into Director where I assembled it all. Looking back, I probably should have used After Effects, but I was way more comfy with Director, so I just went with it. I edited it all together using the Media 100. That was so rad, because synching up sound effects and music and everything was SOOO much easier than editing tape to tape like I had been before! I even got some smashing stereo sound FX going that I couldn't do before!

DM: You mentioned that someone was interested in distributing the film - any news on that?

Greg: Well, Manga Entertainment has a shorts division called "Chaos Animation", and they expressed interest in licensing my short. Further details may erupt, but I don't have much info at this time...hehe.

DM: Do you have any tips or suggestions for other recent graduates in animation who want to make the move to LA?

Greg: Don't expect to get hired right away.....but keep being persistent, and stay positive! It hasn't done much good for me yet, but hey....I'm hoping something will turn up soon.

DM: Thanks, Greg, for sharing this information with us! Good luck on finding your next job. I'll be eager to see where you land next!

Greg: Thank you thank you! hehe...I bugged Columbia Tristar enough so that they're gonna give me a Dilbert character cleanup test! whoohooo! I'm gonna pick it up tomorrow!

Greg Colton can be reached at Jamofo@aol.com

Deanna Morse is an animator and professor at Grand Valley State University. She is currently president of ASIFA/Central.

CALL FOR PAPERS, PRESENTATIONS
7th Annual ASIFA / Central Midwest Animator's Conference and Retreat
Friday, April 30 - Sunday,

THE CONFERENCE
The Conference is open to anyone with an interest in animation. You do not need to be ASIFA/Cenral member to attend or present. The setting, Starved Rock State Park in Illinois, located on a 125' sandstone butte overlooking the Illinois River, is named for an Indian tribe that starved to death during a siege. The park boasts 18 canyons, waterfalls, spectacular rock formations and 15 miles of trails. The amenities in the resort's lodge include an indoor swimming pool, whirlpool, kiddie pool and saunas.

PAPERS..... PANELS..... AND WORKSHOPS.....
Papers can be on any subject relating to animation - independent, personal, experimental, educational, commercial, social, political, critical, theoretical issues in historical, contemporary or future contexts or computer related topics - are welcome. Selected papers will be published in Frame by Frame, the quarterly publication of ASIFA/Central or posted on the ASIFA/Central website.

Panels are to be organized and proposed by one presenter who is responsible for contacting the other panelists in advance. An outline of the discussion topics and short biographies of the panelists should be provided when submitting a proposal.

Workshops should be of interest to a wide range of attendees - from professional animators to non-animators and those with an interest in the art form: introduction of new technology or new techniques, creative approaches, collaborative projects, etc. Please be very specific about equipment and space needed for your workshop, including what you will supply yourself.

POSTER SESSIONS
Poster sessions will provide opportunities for animators to present their own work, or the work of other animators. Let us know what format (film, videotape, etc) you will need, and the length of your presentation. Your proposal should include a short biography of the artist whose work you are showing. Stills, slides, sample reel or a video clip may be requested if we run out of time slots.

DEADLINES
Proposals for workshops, panels, poster sessions and papers in draft form should be received by Feb 14, 1999. Notification of acceptance will be made by March 15, 1999. Papers should arrive by March 30, 1999. Conference Registration fee should be received by April 15, 1999. Housing Reservations should be made with the lodge as soon as possible, housing is limited.

REGISTRATION & RESERVATIONS
Advance Registration fee is $40 through April 15, 1999 or $50 afterward at the conference. Do not mail Regsitration after April 15 - bring your Late fee to the Conference.

Rooms should be reserved through the conference center. Room reservations are available for 2 nights only (Friday & Saturday) for approx. $132 single occupancy. Prices vary and are subject to change. Outside cabins and camping are also available, plus there are other accommodations nearby. Contact the lodge for room reservations.

TRAVEL
Utica, Illinois is located on the Illinois River, about 90 miles west of Chicago (approx. 90 minutes), at I-80 near I-39 (Illinois route 51).

ADDRESSES
All Proposals & Conference Registration:
M. L. Haynes
Conference Chair
3400 W. 111th Street, Box #324
Chicago, IL 60655 USA
morgpk@aol.com
Papers: email morgpk@aol.com or asifa@asifa.org

Make check payable to: ASIFA / Central.

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STARVED ROCK LODGE & CONFERENCE CENTER
P. O. BOX 570
Highway 178 & 71
Utica, IL 61373
phone: 800 - 868 - 7625
fax: 815 - 667 - 4455
e-mail: srlodge@ivnet.com

Recruiting New Members, the Hard Way:

ASIFA/Central gained it's youngest recruit on August 11, 1998. Logan Xavier was born to proud parents Rich and Leslie Sharp. Rich has been an ASIFA member since his college days. Those who attended the Spring Conference and Retreat may remember Leslie and Rich hanging out around the hot tub... Congratulations!

NEW YORK ANIMATION FESTIVAL
New York City April 1999 *Call for entries*

First annual comprehensive festival for all types of animation, including film, video and digital animation of any genre. Student and international entries encouraged.
Deadline: February 1, 1999
Early Deadline: January 4, 1999
For entry form or information, send your name, address or e-mail address to:

New York Animation Festival
PO Box 1513
Peter Stuyvesant Station
New York, NY 10009
USA
Tel: (212) 982-7781
Fax: (212) 260-0912
E-mail: nyafest@yahoo.com
Web:
http://members.tripod.com/~nyafest/hom

"Animators Converge in `99 for Annual Retreat"

by Mary Lou Haynes

Over the past 6 years, a new animation event has been quietly developing in a quaint town just over an hour's drive southwest of Chicago, in the heart of Starved Rock State Park.

At just about the time that Spring officially debuts and the Midwest is finally starting to thaw out, animators from around the country convene for the annual ASIFA Central Midwest Animators Conference & Retreat in Utica, Illinois.

The hotel/lodge, which is near the site of a legend of Indian lore, sits atop a phenomenal bluff at the edge of the Illinois River. The scenery is spectacular, the surroundings rustic, and the accommodations cozy.

This event, sponsored by the Midwest Chapter of the International Animated Film Association, brings together an informal group of attendees to hear featured speakers, view animation, and discuss various aspects of the animation business.

Some of the 1998 presenters were Kim White of PIXAR, ("A Bug's Life") and Annette Browning of the Northwestern University, Film & Video Department.

The focus of the gathering tends to be artistic and personal, yet the commercial end of the artform is not ignored. It is an excellent opportunity for animators laboring in distant corners of the country to gather and re-energize with kindred spirits.

Included on the agenda is time for: a Bar-B-Que, nature hikes along the miles of marked trails, swimming in the indoor pool and relaxing in the ever popular hot tub.

The Retreat also features a competition designed to encourage student animators. The Helen Victoria Haynes WORLD PEACE Storyboard & Animation Scholarship Competition is unique because a portion of the prizes are awarded to the winners for turning an `idea' into a completed project.

Conference dates for 1999 are April 30 - May 2, 1999. You should reserve your rooms at the Lodge now. They will go fast! The deadline for the WORLD PEACE Storyboard & Animation Scholarship Competition is Feb 14, 1999.

The Conference is always in need of sponsors, seminar presenters, and student volunteers. To sponsor, present, volunteer, or for information on the 7th Annual ASIFA Central Midwest Animators Conference & Retreat, send e-mail to:
Midwest Animators Conference at morgpk@aol.com or leave a message by calling 773-233-9397 ext.9 or write the address below.

For information and rules for the 4th Annual International Helen Victoria Haynes WORLD PEACE Storyboard & Animation Scholarship Competition, or to volunteer as a judge, send e-mail to: WORLD PEACE SCHOLARSHIP at morgpk@aol.com or for a pre-recorded message call 773-233-9397 ext. 3. or send a brief note including a SASE with 1st Class postage to :

M. L. Haynes
3400 W. 111th Street, Box #324
Chicago, IL. 60655

Please indicate your interest in either the CONFERENCE or COMPETITION, or both. Allow 4-6 weeks for processing.

To reserve your room(s) for 1999 ASIFA Central Midwest Animators Conference & Retreat call Starved Rock Lodge & Conference Center at 1-800-868-7625.
web site: www.starved-rock.com
email: srlodge@ivnet.com

For the past decade, the **Whole Toon Catalog** has been a central resource for animation videos, laser discs and books for animation lovers everywhere. Two years ago, the **Whole Toon Catalog** became a part of Facets Video, the Chicago-based non-profit distributor of foreign, classic American, silent, documentary, experimental and animation films on video. If you would like a copy of their upcoming new edition of the **Facets Whole Toon Catalog** please write:
Facets Whole Toon Catalog
1517 West Fullerton Avenue
Chicago, IL 60614
email: toons@facets.org
fax: 1-733-939-5437

ASIFA/Central Members: 3 Frame Animation Challenge.

This is Randy Rockfafellow your member directory coordinator passing on some information about the 3 Frame Animation Challenge.

The new ASIFA International webmaster is calling for 3 frame animations for the 3 Frame Animation Gallery on the ASIFA International web site.

1
2
3
Go!

Any animation submitted will get a spot on the main page for a brief time. The rewards for participation are recognition for your work and a link to your website or to a page with bio/resume info.

So the animation gauntlet has been cast down. Who dares to answer the challenge...

For eligibility and technical specifics on how to prepare and send your 3 frame animations for the web contact the ASIFA International webmaster, Thomas Renoldner at asifa.austria@t0.or.at

I encourage your partcipation in putting animations on the International animation organization's web site.

Each one of us, as animators have our own style/personality and there is no better way to share that than on the web.

Whether you've 10 years experience behind you, or if your just starting out, this is an opportunity to help contribute to the creation of a diverse animation gallery.

But if you're to busy, or feel this is too hard or not worth it, that just means I'll have to step up and take all the glory...

-Randall Rockafellow
ASIFA/Central
Volunteer Coordinator
& Webmaster

Also, if you haven't already, check out your membership listing on the web page. Help me make sure your listing is posting your current email, web page and bio information. Hope to hear from you.

-Randy Rockafellow

Non-Scientific Observations on Common Elements in Animation Entries...

by Deanna Morse

Viewing the 1147 entries of the Hiroshima Animation Festival, I thought I could make some real concrete statements about the nature of the work being done in animation today. Well, I can't. It's just too varied. We saw a wide variety of films and techniques - drawn, puppet, clay, paint on glass, cg, timelapse, image processed, cel, mixed media, sand drawn on film...

However, I did keep some notes during the three weeks of screenings. Mostly, I wrote down things that were similar, so that I could share this information with my students. Looking back at my notes, sometimes it was just oddball stuff. For instance, we screened two films in a row that featured angry babies, then two about Snowmen. Two films used the same title. (It didn't matter, we selected one for competition; it won an award.)

In this list, I've tried to cull more than two instances.. so here they are - my non-scientific observations about what we saw...

Common ways of starting films
in the clouds
in the morning,
an alarm clock wakes up the protagonist
in the night as the day begins
in a starfield
using a newspaper to reveal the plot points
films that took a long time to get started; took too much time establishing a "mood" before the story kicked in

Common styles and themes
animation "reality" films, animating to documentary sound tracks
the effect of television on little babies
live action and animation intercut
men in prison, men in chains
dream diaries
people become insects, dragonflies
people get trapped in a computer game
bank robberies
old men alone in houses
dark stories

Reoccurring visual elements
big lips, men with big cheeks, buxom ladies
characters with two different sized eyes
blood shot eyes

Non-Scientific Observations continued on page 9

Non-Scientific Observations continued from page 8

skulls
a face turns into a gorilla face
cowboys
circus
constellations- clouds, rain
mountains and water in computer
animated films
mermaids
castles, seashores, sand
spaceships, space shuttles
people with their heads cut open
clocks and watches, gears
flies and maggots, spiders
dragons, cows, birds, bees, butterflies
cats and dogs, lizards
saws for hands
computers, televisions, radios
sharkfins
teeth as a decorative element in a scene
checkerboards, stripes

Common camera gestures
the camera goes into the mouth and away
the camera goes into an eye
we look through a spyglass

Common sounds
burping
solo piano
background sounds of computers, televisions, radios
classical music
sonatas
doors that trigger a sound when they open
farting

This is not to suggest that all of these things need to be avoided. We selected films for competition that shared these common elements. Some of them even won prizes. But films that had a fresh style or characters grabbed our attention more quickly!

-Deanna Morse

A Question for ASIFA International Members

As you may have read in the current issue of ASIFA News, an arrangement has been made with ASIFA Hollywood to convert all of the memberships to international status and print an English-only version of the newsletter to go to those members.

This English-only newsletter will save money for ASIFA International as it will cost less to print. It will also save on mailing costs, as it is printed and mailed domestically.

So here's the question for you - Do you wish to continue to receive the newsletter in three languages as it has been, or would you be satisfied with an English-only version? If you are satisfied with English-only, it would save some costs for ASIFA International.

If you have any opinions on the subject, I would welcome your views. Please contact me at the address on the back cover, or at asifa@asifa.org.

Thanks! Deanna Morse

L.A. Chapter SIGGRAPH and Women In Animation-L.A. Chapter (WIA)

In Association With the Economic Alliance of the San Fernando Valley

present

CAREER BOOT CAMP
Sunday, March 7th, 1999
9:00 am - 5:00 pm

Location:
Universal Hilton
555 Universal Terrace Pkwy
Universal City, CA 91608
818.506.2500

If you are interested in breaking into the computer animation industry and need to know what it takes, come learn from the experts.

Get guidance on job entry procedures and educational programs which relate to the computer industry needs at CAREER BOOT CAMP on Sunday, March 7, 1999 from 9-5 pm.

Attending the event will be industry specialists, educators, professionals, students, SIGGRAPH and WIA members and non-members. Those established in the computer animation industry will provide insight and direction to attendees seeking knowledge.

Find out what you need to know about resumes, demo reels, networking, interviewing, and internships.

Last year's Career Boot Camp was a great success with over 600 attendees, and 40 speakers from companies such as Walt Disney Feature Animation, Industrial Light and Magic, Digital Domain, Rhythm and Hues, Sony Pictures Imageworks, Blue Sky/VIFX and other industry giants.

L.A. Chapter SIGGRAPH and WIA membership is not required for this event, but a registration fee will be charged to members and non-members to cover the day's events.

A form will also be available to download at L.A. Chapter SIGGRAPH's website: www.siggraph.org/chapters/los_angeles/supp/bootcamp

Fees:
Postmarked by February 1st:
$29 Students
$40 Members of:
ACM/SIGGRAPH
L.A. Chapter SIGGRAPH
Women In Animation
$55 Non-Members
After February 1st & At-the-Door:
$45 Students
$60 Members of:
ACM/SIGGRAPH
L.A. Chapter SIGGRAPH
Women In Animation
$75 Non-Members

Credit cards will not be accepted.

We hope to see you in March, 1999.

MEMBERSHIP APPLICATION FOR YEAR ENDING DECEMBER 31, 1999

NAME: _____

ADDRESS: _____

CITY: _____ **STATE:** _____ **ZIP:** _____

PHONE: _____ **FAX:** _____

E-MAIL: _____

TYPE OF MEMBERSHIP:

_____ STUDENT ($12)

_____ GENERAL ($20)

_____ INTERNATIONAL ($40)
(INCLUDES GENERAL)

_____ CORPORATE ($300)

Make checks payable to ASIFA/Central and send to:
Deanna Morse
ASIFA/Central
School of Communications
Lake Superior Hall
Grand Valley State University
Allendale, MI 49401
e-mail: morsed@gvsu.edu

PLEASE PRINT MY NAME AND ADDRESS IN:

_____ MEMBERSHIP DIRECTORY

_____ WEBSITE LISTINGS

BECOME AN ASIFA MEMBER

ASIFA/Central

JOIN TODAY!

ASIFA/Central

c/o Deanna Morse
School of Communications
Lake Superior Hall
Grand Valley State University
Allendale, MI 49401
e-mail: morsed@gvsu.edu

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Randy Rockafellow 98
53426 Starlite Dr
Shelby Twp, MI 48316

SPRING 1999

ASIFA/Central

FRAME by FRAME

A QUARTERLY PUBLICATION OF ASIFA/Central

SPRING 1999

'ANIMATION AEROBICS' An Interview with Ed Counts

by M.L. Haynes

Editor's Note: Ed Counts is a long time ASIFA/Central member. Ed was a presenter at the '99 ASIFA/Central Conference and Retreat.

MLH: We thoroughly enjoyed viewing 'ZOETROBICS', your animation and music collaboration with Stephen Webber, at ASIFA /Central's 7th Annual Midwest Animators Conference & Retreat. What was your inspiration to create this animation?

EC: I am fascinated by animation that does not come from a narrative or theatrical tradition - in other words, animation that flows in time and space and motion instead of being tied to a narrative structure. "Zoetrobics" simply emerged from some art that I was creating with simple software such as SuperPaint.

MLH: How did you come up with the title?

EC: The title "Zoetrobics" is derived from the French word zoetrope (wheel of life) referring to a 19th century toy. A zoetrope consists of a cycle of drawings on a strip of paper that, when viewed through slots on a rotating drum, appear to move. The "bics" comes from the aerobic action of the figures in the movie.

MLH: How long did it take to complete from inception?

EC: I began saving drawings in about 1991 or 92. At that time I was working on other projects, so this one did not get a lot of attention for a long time. The final edited version was completed in June, 1998. So, off and on, about 6 years or so.

MLH: How did your daughter assist in the process?

EC: Katie spent many hours adding color to the drawings. That consisted of

ANIMATION AEROBICS *continued on page 3*

Report of ASIFA/Central Board Meeting, May 1, 1999

by Deanna Morse (ASIFA/Central President)

The annual board meeting of the Midwest chapter of l'Assocation Internationale du Film d'Animation, an all-volunteer non-profit organization.

This year's annual board meeting was a chance to recognize and applaud the achievements of the many active volunteers in our organization. It was an energetic meeting, with several positive ideas for future projects.

Jennifer Eldred reported on her work designing and editing our quarterly newsletter, and asked for suggestion about content and future articles. Several people asked for more interviews with member animators and feature articles with members that spotlighted the various stages of their production process. There was some discussion about listing festivals and grant opportunities, but it was felt that those were better covered elsewhere. Thanks to Jennifer on continuing her volunteer efforts to provide us with a timely and useful quarterly newsletter!

Randy Rockafellow gave a presentation on our award winning ASIFA/Central web site. He discussed the history of the web site, and described changes that are currently in place. He asked members to look at the site and give him feedback on what works and what could be improved. The most visited sections of the web site are the festivals pages, followed by our member's listing. A couple of people told about making positive professional contacts through their member's

Board Report continued on page 4

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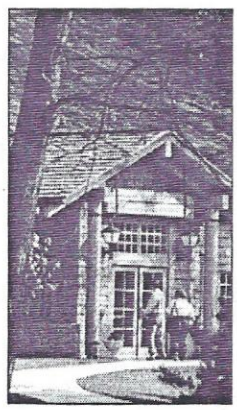
Letter from the Editor *by Jennifer Eldred*



Well another successful conference and retreat has come and gone! For those who weren't able to attend, WOW what a weekend! Good friends, great animators, wonderful weather and Barbeque!

Next year's ASIFA/Central conference and retreat is April 21-23 and will once again be chaired by Mary Lou Haynes and Dave Daruzska who did a **terrific job** at this year's event. Presenters and volunteers are being accepted. If you would like to be considered please contact Mary Lou at morgpk@oal.

If you are interested in submitting an article for the Summer 1999 edition the deadline is July 15.

Jennifer Eldred

ASIFA/Central's First Midwest Animator's Reel is Available for Purchase

The '98 ASIFA/Central Animators Retreat was the premiere showing of the first demo reel of ASIFA/Central members. The enthusiastic reception for the reel (also the request for a copy by a few conference attendees) prompted us to make a limited quantity of tapes available for purchase. The 17 members who entered work for the reel have received a free copy for their contribution.

The cost of the reel is $22 for ASIFA members, $32 for non-members. Shipping and handling charges are included. To order: please send a check (payable to ASIFA/Central) to Deanna Morse at the address on the back of the newsletter.

What's in it for you? An hour of delightful animation for your viewing pleasure. Place your order today!

ASIFA/Central CALL FOR WORK for 2nd Midwest Animator's Reel

ASIFA/Central member Jim Schaub has volunteered to compile the 2nd ASIFA/Central reel. The goal is to screen the reel at the next retreat. Three members have already identified pieces that they wish to include. The deadline for work will be this fall - watch your next newsletter for details. What animation can you include in our reel?

Animate Illinois

Animate Illinois and Kinetics is looking for animators interested in helping to promote animation education, working with students in the public schools as an animator-in-residence or a day guest.

Animate Illinois has several initiatives underway, including: working with Gallery 37 this summer with an animation tent project on state street; visiting elementary school art classes and working primarily with 5th grade students to make them aware of animation as an art form and possible career. Their two year goal is to develop an animation academy in a central location.

They are open to ideas from the animation community and welcome all thoughts on how they can promote animation education in the Chicago area.

For more information, please contact:
George Eastman
Kinetics
401 West Ontario Street
Chicago, Il 60610
tel 312-944-2900

ASIFA/Central Mission Statement
ASIFA: Association Internationale du Film d'Animation

The purpose of ASIFA/Central is to promote the art of animation locally and internationally and to promote communication among animators and between animators and devotees. – adopted 3/92

ASIFA/Central Volunteers and Project Leaders

Newsletter Designer/Editor & Vice President
Jennifer Eldred
eldredj@usa.net

President
Deanna Morse
morsed@gvsu.edu

Marketing Coordinator
Dave Daruzska

StoryBoard Contest
Mary Lou Haynes, morgpk@aol.com

Conference Chair
Mary Lou Haynes, morgpk@aol.com

Conference Co - Chair
Dave Daruzska

Webmaster, Directory Coordinator
Randall Rockafellow

Web site:
http:/www.asifa.org/animate

E-mail: asifa@asifa.org

ASIFA/Central Conference:
April 21 - April 23, 2000

To contribute or volunteer contact:
Deanna Morse
Phone #: 616.895.3101
E-mail: morsed@gvsu.edu
US mail: ASIFA/Central
c/o Deanna Morse
School of Communications
Lake Superior Hall
Grand Valley State University
Allendale, MI 49401

To join ASIFA/Central:
Send a check (payable in US dollars to ASIFA/Central) to the address above.

Printed in the U.S.Aon recycled paper.

ANIMATION AEROBICS ***continued from page 1***

thousands of lines of concentric circles and took over a year.

MLH: What was the final budget?
EC: The cash budget was about $10,000 but that does not include the many hours of time invested by myself and Stephen. *[Editor's note: Stephen Webber, Musician]*

MLH: What are the different animation styles or techniques that were used?

EC: It is a combination of techniques but primarily Zoetrobics consists of line animation created on a computer. The "beat" or pace of the film is based on a graphic change every second. That is, I used 12 drawings, filmed "on twos" per second with each second containing a complete action, or idea. Although I did not actually cycle the drawings in the film, each second of film could be removed, placed on a zoetrope, and then would cycle smoothly over and over.

MLH: What advice would you give beginning animators? Seasoned animators?

EC: That is a hard question! I need advice! I am an independent animator and I have a day job, so I have a lot of freedom in deciding what projects I want to work on. I have learned that the "life" in animation comes from ideas and motion. That is, what happens between the frames is more important than what is on the frames. I would advise anybody with a serious interest in animation to view and study a lot of independent work from animators such as Deanna Morse, Karen Aqua, and others. The tools are important of course, but again, animation is still driven by ideas and life (animation.) For example, an animator who understands that concept can create lively, engaging works with nothing more than a pencil and index cards.

MLH: What technical tools or advances are on your WISH LIST?

EC: Again, another hard question! I am interested in the expressive potential of the "newer" technologies because they give us more creative room to wander around in.

However, I believe animation is driven by ideas and life and (can) be achieved with all kinds of materials and tools. The real power of the evolving digital technologies is that they can be combined with and enhance the "traditional" forms and methods of animation techniques. But to answer the question at last, I would like to have access to high quality editing and post production equipment such as a Media 1000 Ix, lots of gigs, multiple tracks of audio, batch digitizing, betacam tape decks, etc.

MLH: How did you first hook up with music composer Stephen Webber?

EC: We worked on "Joey Learns to Fly" several years ago. He recorded and mixed the sound for that film. During that process, we decided that we should collaborate on a project some day. Plus, I knew Stephen from his reputation as a performer and composer.

MLH: Since you and Stephen reside in different cities, how did you collaborate? What were the logistics? Describe the process.

EC: Simple answer - by phone, by airline, by UPS. Was not a problem at all.

MLH: What would make 'virtual' collaborations easier?

EC: Probably some application of the Internet. In fact, I created some interactive animation for a museum web site in Montreal and that was done mostly by email and file transfer. Check it out at:
http://www.madm.org/designed/english/activities.html

MLH: What new projects are on your TO DO list?

EC: Stephen and I want to create another film but this time, he will write the music first, and I will create the animation to accompany it. For Zoetrobics, I created the film first, and Stephen then wrote the music. Of course, we will need to raise money. I will have to put that on hold for a while because I have accepted a position at the University of Tennessee in Knoxville so I am now in the process of moving.

MLH: Ed, thanks for agreeing to do this virtual interview with us. And best of luck on the new animation project!

To be continued in the next Frame by Frame issue:
The STEPHEN WEBBER INTERVIEW.

Mary Lou Haynes is a longtime member of ASIFA / Central. A musician & computer software developer, she has coordinated many events, programs and ASIFA/ Central's first COMPUTER ANIMATION program. She coordinated the 7th Annual Midwest Animators Conference & Retreat with Dave Daruszka. They are now working on next year's Conference and WORLD PEACE Storyboard & Animation Scholarship Competition. A couple since 1970, they reside in Chicago with their cat, Terr and a bunch of fish.

Puppettime, Inc. Announces Preview Release of Puppettime Director

New Internet Company Demonstrates Easy-To-Use 3D Storytelling Technology, Invites Potential Customers To Make Requests

SAN FRANCISCO (March 25th, 1999) - PuppetTime, Inc. announced today that it has released a preview of its revolutionary 3D storytelling application, PuppetTime(R) Director, on its web site http://www.puppettime.com/. PuppetTime Director allows users to manipulate 3D puppets using PuppetTime's patent-pending 3D digital actor plug-in architecture, which is built on top of Apple's QuickTime. Downloading the free preview will allow Mac users with QuickTime to create and view 3D movies. Playback for Windows users is also available.

PuppetTime itself is built on top of QuickTime, which is the dominant cross-platform multimedia architecture. By leveraging QuickTime, PuppetTime can be combined with other media types, like video, sound, text and music. PuppetTime movies store only commands and meta-data, so they are quite small, and easily stream-able across today's standard modem connections.

PuppetTime's COO, Tal Fried, feels their technology is needed because, "the biggest barrier to consumer 3D animation is the steep learning curve. Nobody wants to spend hours learning a how to create 3D characters and then learn how to animate those characters to tell a story. With our technology, anyone can create fully animated 3D stories with just 3 click of their mouse."

Visitors to the web-site are encouraged to make requests for new features and characters (accessible from the front page in the "Requests" section). Mr. Cooley says, "the initial response to PuppetTime has been phenomenal, and we'd like to ensure we're delivering real customer value. Tell us what you need to tell us your story."

Screenshots are available at http://www.puppettime.com/screenshots/. Requests can be made at http://www.puppettime.com/requests

BOARD REPORT *continued from page 1*

listing, and each member is encouraged to update their listing with Randy. Thanks, Randy for your continued work!

Mary Lou Haynes and Dave Daruszka reported on the Annual Retreat, which we were all in the middle of enjoying. We applauded our conference sponsors for their support of this years' retreat: Calabash Animation, Kinetics, Animate Illinois and Alchemedia Productions. The dates for next year's retreat were announced (and these have been updated). Mark your calendars now: The 8th Annual Midwest Animator's Conference and Retreat will be held April 21-23, 2000, back at Starved Rock Lodge. Thanks to Dave and Mary Lou for organizing such a great event this year!

Mary Lou and Dave said they were working to revamp the guidelines for the World Peace Storyboard Competition, since no entri es were received this year.

I gave an overview of some of the queries that ASIFA/Central receives, that I regularly respond to, and Randy and I gave a membership report. Membership is stable, with some new members, and some old members dropping off. We discussed the possibility of moving our membership deadline until the spring (to coincide with the retreat), and will continue to consider that possibility. The treasury has a couple hundred dollars more than last year, primarily because GVSU and RIT subsidized the mailing of three newsletters.

I reported on some of the activities of the ASIFAInternational Board this year, including the building of a revamped ASIFA International web site (www.asifa.net). We discussed whether we would like an English-only version of the ASIFANEWS, and the consensus was "no": that we liked receiving the multi-language version. In addition, I talked about the ASIFA International concern about members fees: see related article in this issue.

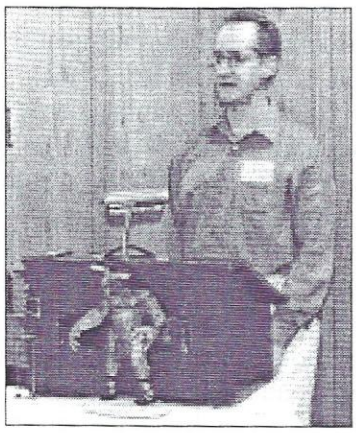
Jim Schaub was recognized for his work editing together the ASIFA/Central Reel, and Melissa Bouwman was recognized for her design of the table of contents. We recently received donated dubs of the reel, which will be mailed soon to all members who had work included on it. Jim announced that he is interested in pulling together another reel, and asked members to mail in their tapes this fall, so we can have it edited for next year's retreat. Thanks to Jim and to Missy for their work on this project!

It was a wonderful year for ASIFA/Central, and it was great to see us having fun volunteering for our organization. Thanks to everyone at the retreat! It is your volunteer efforts that keep this organization alive and vital.

The Purpose of ASIFA/Central is to promote the art of animation locally and internationally and promote the communication among animators and between animators and devotees.

-Deanna Morse

7th Annual Midwest Animator's Conference and Retreat Featured Speakers



Tom Brierton
In 1972, Brierton Productions co-founder, Tom Brierton, began interest and work in filmmaking, music composing, and stop motion animation effects. Since that time, Brierton has worked as a sculptor, stop-motion animator, and ink and paint artist for a number of animation houses in the Chicago area, as well as a computer animator for a Chicago-based gaming company. An animation instructor at Columbia College in Chicago, Brierton holds both a Bachelor of Arts and Master of Arts in Music Theory/Composition, and composes music for both film and the concert hall.

Ed Counts - Filmmaker, Director, Animator
Ed is an independent animator and teacher of media and technology at Western Kentucky University in Bowling Green. His work has been screened in numerous film festivals including Ann Arbor, NY Film Expo, Sinking Creek, USA Film Festival, Dallas, Chicago International Festival of Children's Films and others. His films have been aired on PBS stations, SHOWTIME, The Movie Channel, and others. He was a 1994 recipient of an Al Smith Artist's Fellowship in Media Arts, Kentucky Arts Council.

As a Professor of Education, he teaches all aspects of educational technology including multimedia, instructional design, evaluation, and utilization. His interest in animation is based on his experience and view that animation artists and educators share enthusiasm for the creative, expressive, and communicative potential of new and emerging technologies. That is, he seeks to intergrate education, art, and technology in creative and expressive ways.

Through his association with a department of education in a university, he has many opportunities to share and celebrate animation with diverse groups of K-12 students - from special camps for children from housing projects to year long projects in high schools and elementary schools. He also teaches an animation course once a year for the WKU Department of Communication and Broadcasting.

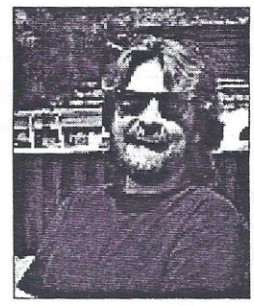
Kim Roberts
Kim is a video installation artist often examining the impact of myths and ancient beliefs upon comtemporary society, especially as they relate to gender and cultural privilege.

Kim is a visiting instructor at Grand Valley State University in the Film and Video program within the School of Communications.

Roberts received her BFAfrom Kendall College of Art & Design; and her MFA from The School of the Art Institute of Chicago.

Randal Rockafellow
An ASIFA/Central member since 1996. He is the organizations current web master and membership directory coordinator. Graduate of Eastern Michigan University. Founder and former president of Animators at Eastern Michigan (a student organization). Through which he started the Uncooked Student Animation Festival. For the past two years he has been working at a small post-production house in Southfield, Michigan, playing volleyball, ballroom dancing, and doing volunteer work for ASIFA/Central.

He is presently free-lancing his Art and Animation talents.



Stephen Webber - Composer, Musician
Stephen teaches at the Berklee College of Music in Boston. He has composed music for numerous film and video productions, recently winning an Emmy for the PBS documentary, "I'm in the Truth Business". The music he wrote for "Zoetrobics" was recorded under his direction at Skywalker Sound, a division of Lucas Digital.

He is writer for a number of audio magazines, an award winning composer, and recently served as a visiting artist and lecturer at the University of Leeds in England. Webber is a recording artist for Willow Shade Records (www.willowshade.com). His education includes post graduate studies at Havard University and intensive training at the Dolby Labs.

ASIFA International Membership Fund *by Deanna Morse*

There has been a great deal of discussion among the ASIFA International Board recently regarding the fee structure for members. In the United States, we have regional chapters, and when you join one of these as an international member, the chapter gives $20 of your membership to ASIFA International. In other countries that don't have a national group, members join as individuals, which costs $33. US, plus $5 to cover the bank conversion charges.

Because the global economy has been so uneven this last few years, this fee structure has caused difficulties for many animators who live in countries where their currency is weak against the US dollar, and where their salaries are less than what we are receiving here. Our "minimum wage" in the US is significantly higher than most countries, and the dollar is strong in exchange with most countries right now.

There is an ongoing discussion about letting animators donate artwork which ASIFA could sell in leiu of their fee; there is general support for this idea, but there are logistical problems. Another idea was to ask animators who can pay more to donate monies to a fund that would help cover the fees of animators who cannot pay their dues.

If you are interested in contributing to such a fund, please send me a check made out to ASIFA/Central. We talked about this at our board meeting, and two people have already made contributions. I will combine our donations and send them off to the international treasurer at the end of June, 1999.

Thanks for your support of animators around the world!
-Deanna Morse (ASIFA/Central President)

In Memorial: Elfriede Fischinger

It is with great sadness that I write to inform you of the passing of one extraordinary person, our dear friend, Elfriede Fischinger. Widow of the acclaimed filmmaker Oskar Fischinger, Elfriede died peacefully in her sleep at her home in Long Beach, California.

She was 88 years old.

Memorial services and tributes are being planned. News of these events will be posted on the iota Center's website as they are announced. (www.iotacenter.org)

With warm regards,
Larry Cuba
iota Center

Sheridan College

invites candidates to apply for the post-graduate Animation Filmmaking Program, which provides you with the opportunity to produce your own animated film under the guidance of professional faculty and staff. To be eligible, you must be a graduate from an accredited College or University in a relevant program, be a graduate from Sheridan, or have a minimum of 5 years professional animation-related experience.

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Oakville, Ontario, L6H 2L1
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Animation Web Site Operators:

Please note the debut of a redesigned Web presence for Character Builders, the Columbus, Ohio-based independent animation studio, at www.cbuilders.com.

Character Builders is a 13-year-old premier studio providing high-quality, traditional hand-drawn animation. It has been a significant contributor to "Space Jam," "Anastasia," "Bebe's Kids," and many more films, TV series, and commercials.

The site offers a studio profile and photo tour, a resume of past projects, bios of studio principals, summaries of current projects, a gallery of video clips, and a glossary of animation terminology.

Please visit the site and consider adding it to any Web links your site may maintain. Direct any inquiries to Executive Producer Leslie Hough via email at leslie@cbuilders.com.

Thanks!
Christopher Galvin
G2 Creative Services
WEB: http://www.g2creative.com/
EMAIL: chris@g2creative.com

ANIMATORS "DO LUNCH" WITH ANIMATION TOOLWORKS

Video LunchBox used in production of top animated shows

March 15, 1999. Sherwood, Ore. -- Stop-motion animation is experiencing a resurgence on television, thanks to a "little black box." Hit stop-motion TV series such as "The PJs" (Fox), "Celebrity Deathmatch" (MTV) and "A Little Curious" (HBO) are all created using Animation Toolworks' Video LunchBox. This revolutionary device is literally changing the way stop-motion animation is done, making it easier, faster and more viable as a TV production medium.

Created less than two years ago by Sherwood, Oregon-based Animation Toolworks, the Video LunchBox is a device used to capture still images from a video camera and playback this sequence of images at the same rate as film images or television video. It enables animators to instantly test their work in progress, monitoring pacing, lighting, and registration. This early, rapid testing eliminates time-consuming errors and allows for confident, rapid progress during animation. The LunchBox's instant feedback also makes it possible to quickly and cheaply try alternatives, resulting in bolder animation. Besides the productivity and quality improvements, the instant feedback makes animating fun again. Hundreds of the devices have been installed in animation studios and educational facilities around the world, including MTVAnimation, Will Vinton Studios, Tippett Studios, Curious Pictures, the National Film Board of Canada, as well as the California Institute of the Arts, the USC Film School, UCLA AnimationWorkshop, NYU Tisch School of the Arts, and Philadelphia University of the Arts.

Will Vinton Studios in Portland, Oregon uses 2 dozen of its 35 LunchBoxes in the production of its weekly stop-motion animated series, "The PJs,"which has been garnering winning ratings on the Fox network since its debut in January. John Logue, a director on the series, says "No reservation, the Video LunchBox is one of the greatest tools available. It is helping our schedule, is so handy for training, and is a big help towards improving the quality of the animation. I'm sure we wouldn't be able to do this weekly series without the Video LunchBox."

At MTVAnimation in New York, animators on the outrageous animated series, "Celebrity Deathmatch" use Video LunchBoxes to test animation as it is shot digitally. Using the Video LunchBox, "Deathmatch" animators have as much as doubled their output speed. Supervising director Marc Lougee says he is shooting one and one half seconds per hour, whereas his previous record, before the Video LunchBox, was one second per hour. He explains: "Shots that took 14-15 hours now took 7 hours and looked great. The Video LunchBox saves huge amounts of time, saves huge amounts of work and speeds up the whole production."

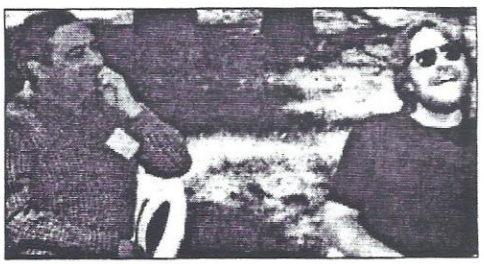
Sarah Meyer, an animator on Celebrity Deathmatch concurs: "I couldn't survive without a LunchBox...my animation has improved greatly. I can't believe I even survived as long as I did only being able to scroll through my frames in the "truncate movie" option of the stop motion capture in Premiere. Now, I can get the timing exactly the way I want it."
children's museums, high schools, universities and art schools.

For further information, please contact Howard Mozeico at Animation Toolworks, Inc.
Phone: 877-625-6438
Fax: 503-925-0221
email:
howardm@animationtoolworks.com
www.animationtoolworks.com
18484 SWParrett Mountain Road,
Sherwood, OR 97140

Retreat Fun!

"You know, I heard this described as an animator's vacation, but it seems more to me like an animator's workout!"
-Mike Allore

"You don't have to be crazy to do animation, but it helps."
-Ed Counts



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TYPE OF MEMBERSHIP:

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(INCLUDES GENERAL)

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PLEASE PRINT MY NAME AND ADDRESS IN:

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Lake Superior Hall
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Allendale, MI 49401
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SUMMER 1999

ASIFA/Central

FRAME by FRAME

A QUARTERLY PUBLICATION OF ASIFA/Central

SUMMER 1999

Who's There? Why, "It's Knock Knock Cartoons"

by T.L. Champion

Knock Knock Cartoons Ltd., LLC a traditional animation house out of Cleveland, Ohio is currently developing a very unique project as a pilot for the Cartoon Network. Quickly becoming a highly sought-after animation design house, Knock Knock's client list is beginning to read like a veritable "Who's Who" of the corporate world, including names such as Coca-Cola, America Online, Hot Wheels, and The Minnesota Timber Wolves, among others.

I recently had the good fortune to speak with Gav Gnatovich, owner of Knock Knock Cartoons Ltd., regarding his passion for the business, and his years of experience as an independent animator. He and his longtime associate, Todd Myers, are the two creative gurus that started the company in 1988. Now they are enjoying the rewards of years of hard work and dedication toward growing the business, which has become a winning business strategy for the company. Following are several questions asked of Gav during our interview:

Question: Could you give us a little background on the super secret project that you are working on for the Cartoon Network?

Gav: Yes. The concept involves two characters from the Cro-Magnon and Neanderthal era. The names of the two male characters are 'Longhair' and 'Doubledome' (two slang words used to describe intellectuals). The short features Longhair, a fastidiously sophisticated and self-serving Cro-Magnon, and his charmingly earnest yet irksome friend, Doubledome, as they endeavor to evolve alongside their oafish neighbors, the Neanderthals.

Knock Knock continued on page 3

"Skywalking Music for an Animation": The Steven Webber Interview *by M. L. Haynes*

Writers Note: Emmy award-winner Stephen Webber was the composer/conductor for Ed Counts' animation 'ZOETROBICS' which was profiled in last quarter's Newsletter. Stephen and Ed were presenters at the '99 ASIFA/Central Conference & Retreat.

MLH: Stephen, what is your musical background?

SW: Unusual, I guess. I've played in rock, folk and bluegrass bands all my life. I play guitar, lute, keyboards, mandolin, banjo, bass, percussion, and a little bit of everything else. My folks made me take piano lessons for a decade from a very strict piano guild teacher who used to hit my hands with a pencil if I screwed up. My folks said I'd thank them someday, and they were right. I did learn a lot from her, though it was kind of painful. I did my Bachelors in jazz studies and composition at North Texas State. I later did a Master's in Classical Guitar performance at Western KentuckyUniversity. I also studied classical guitar with Sharon Isbin who runs the program at Julliard, and with John Johns who runs the program at Vanderbilt. After recording with my own band for a few years in Texas, I decided to move into producing and composing, so I built my own studio north of Nashville. For the next decade I produced and engineered about 60 albums, and did the soundtracks to two dozen films and TV shows. During this time I got way into electronic music, MIDI, sampling, all that. Then Berklee recruited me five years ago.

Skywalking continued on page 7

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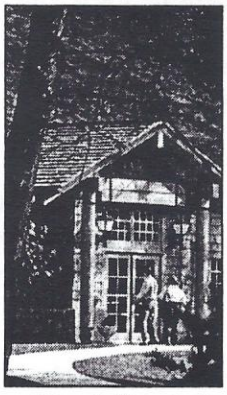
Letter from the Editor *by Jennifer Eldred*



The summer months are quickly slipping away, so grab your Frame by Frame issue and head outside to enjoy the last fading days.

This quarter features articles on Knock Knock Cartoons, musician Steven Webber and Finding Animation Jobs. Thank you to T.L. Champion, M.L. Haynes and Randy Rockafellow for taking time during the summer months to write the interesting and informative articles you'll find in this issue.

ASIFA/Central is putting together a Second ASIFA/Central Reel. Check out page 6 to learn how you can be a part of it.

Reminder: If you are interested in attending or volunteering during ASIFA/Central's 2000 Conference and Retreat the conference will be April 21 - April 23, 2000. It will once again be chaired by Mary Lou Haynes and Dave Daruszka who did a great job at the '99 event. Presenters are being accepted. If you would like to be considered, please contact Mary Lou at morgpk@oal.com. To reserve lodging call 1.800.868.7625.

If you are interested in submitting an article for the Fall 1999 Frame by Frame edition the deadline is **October 1st**.

Jennifer Eldred

Animator's Reel is Available for Purchase; Plans for next ASIFA/Central Reel begin

The '98 ASIFA/Central Animators Retreat was the premiere showing of the first demo reel of ASIFA/Central members. The enthusiastic reception for the reel (also the request for a copy by a few conference attendees) prompted us to make a limited quantity of tapes available for purchase. The 17 members who entered work for the reel have received a free copy for their contribution.

The cost of the reel is $22 for ASIFA members, $32 for non-members. Shipping and handling charges are included. To order, please send a check (payable to ASIFA/Central) to Deanna Morse at the address on the back of the newsletter.

What's in it for you? An hour of delightful animation for your viewing pleasure. Place your order today!

See page 6 for details on how you can have your work be a part of the next ASIFA/Central Reel. Be sure to take advantage of this membership benefit.

ASIFA/Central Mission Statement
ASIFA: Association Internationale du Film d'Animation

The purpose of ASIFA/Central is to promote the art of animation locally and internationally and to promote communication among animators and between animators and devotees. – adopted 3/92

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ASIFA/Central Conference:
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Send a check (payable in US dollars to ASIFA/Central) to the address above.

Printed in the U.S.Aon recycled paper.

Continued from Knock Knock (Champion) on page 1

Question: When is the release date on this project?

Gav: The pilot is due in the fall of this year.

Question: Where did the idea of creating a story line from the Neanderthal /Cro-Magnon era come from?

Gav: I did an earlier piece of work called the "Prehysterical Daze" a number of years ago, which I finished in 1991. I was in Los Angeles at the time and became acquainted with Linda Simensky. We kept in contact over the years and she is now head of development at the Cartoon Network.

Question: How long does it take to put that type of project together?

Gav: About a year. There are several steps involved. The first step is the development stage, and it includes the premise of the show, a brief description of the characters, and about six episode ideas. When they buy off on that, you need to write a script. When they sign off on the script, the next step involves producing a storyboard. When they approve the storyboard, you can begin the necessary steps to create the animated pilot. That's where we are now.

Question: With the technological age upon us, why do you prefer to create animation utilizing traditional methods?

Gav: To me, everything that is produced digitally still has an unreal quality to it. There's a certain charm that goes into animation on film that is carried through, and it gives it a certain life. Although we've done entire jobs using only computer animation, I prefer the look and feel of traditional animation.

Question: Do you enjoy writing the story line, or do you strictly enjoy the artistic side of your projects?

Gav: I enjoy the whole process, including the development of the story line, creating the characters for the first time . . . even developing the animation is very special, because that's when the characters come to life . . . but the animation itself it a ton of work.

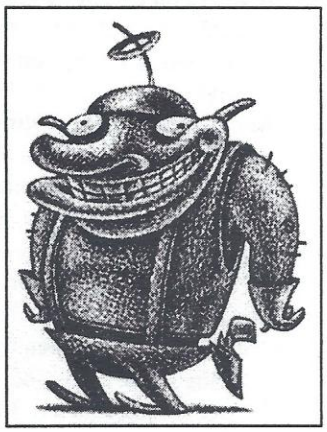
Question: Has your staff grown over the years to accommodate the growth of the business?

Gav: Yes. Originally we started with a staff of two, just Todd and myself. But in the past several years, we have added five animators bringing our total staff up to seven. We also hire freelancers as needed.

Question: Do you have any specific goals for the business as you continue to grow with each new project and each passing year?

Gav: Yes, I love nurturing new talent, bringing in respected artists, and working with them. We learn from each other. As a company, our goals change all the time. Six years ago, commercials were our main focus and we succeeded in that genre. Now we are focusing on television and featured series. The object, of course, is to make money and make the business successful, so that I can hire new people and go home and get some sleep.

A personal goal of mine includes making an animated film that is artistically beautiful . . . a dramatic piece that is not character-based, but derived instead, from the true essence of real people. Animated characters today bounce off walls and act silly. I'd like to create a dramatic piece that will transcend the characters, allowing them to evolve as the story line develops. Maybe I'll develop that film and several other concepts that I dream about working on, . . . someday . . . before I retire . . . . .



T.L. Champion is a freelance writer who specializes in Internet marketing and animated features. T.L. lives in Cleveland, OH and can be reached by e-mail at: champion38@aol.com.

Find those Animation Jobs *by Randall Rockafellow*

Finding work in the animation field can be a daunting and frustrating task especially if you live in Michigan like me. Where do you look? If you've checked the classifieds or the yellow pages you've learned where not to look. Today the obvious answer is the Internet. The Internet does help animators with its wide range of resources, including job searches, but it isn't a "do all and be all" for getting an animation job. There are other widely available resources that can be more helpful to your own job hunting situation. Let me tell you how to do less and get more out of your internet job search as well as help you discover other resources you may never have thought to use.

Starting your job search on the Internet can be a quick way to collect some animation company contact information. The downside is that its very time consuming to harvest all of that available data and may yield few results. Your time is best spent researching a short list of companies or collecting contact information from a list of companies in a specific area or region. There are several web sites that host a database of animation industry contacts. These are helpful in quickly picking up some names and numbers in an area to get you started.

Many animation related companies use the Internet to announce job openings. These Internet job postings offer greater job getting potential yet carry their own downside. The problem with these job postings is that there are more than just one or two sites that have these job postings, and every day somewhere on the net a job is being posted. This would mean you'd have to be on the web surfing for job postings most of the day, every day. Which is not a very productive use of your job hunting time.

So how does someone keep up and sort through animation job offers on the web? Easy. Scrape together thirty-six dollars or, if you're on a tight budget, as little as three dollars and buy a monthly or yearly subscription to 3Dsites': *Jobs-by-mail*, a daily email subscription that collects recently posted jobs from several Internet sites and sends them to you in one nice email. My experience with *jobs-by-mail* is that you receive on average four or five job offers a day. However, some of the jobs are for programmers, some require specific skills or experience, some are positions located internationally. During a given month I can say there are about eight to ten jobs that I'd consider applying for. *Jobs-by-mail* may not be for you if your only looking for a local job. On the other hand if you're willing to relocate then this service could be a useful tool in tracking down an out-of-state animation job. Check out this service online at www.3dsite.com.

In addition to the Internet there are trade publications that come in handy. *Animation Magazine* for example puts out a monthly magazine that almost always includes job opportunities even if they are mostly major animation studios. They also publish an annual *Animation Industry Directory*. It comes complete with an industry breakdown of Internet, game, production, post-production, special effects, and feature film companies. Be sure to also discover the local trade publications, for example *The Big Idea* and *Michigan Vue*, a couple of Michigan based trade magazines. They usually offer insights into what projects companies are working on and whether or not they need or use animators.

In your job hunting don't forget to check out local media organizations or special interest groups. They can be great places to network and learn about people, companies and jobs that you otherwise wouldn't have heard about. Some of these organizations put together a regional directory of companies and services. Those directories can become invaluable when job hunting in your area. When I started looking for work in Southeast Michigan I discovered the Detroit Producers Association. While I didn't get involved in the organization I did network and purchased a copy of their annual Michigan Production Guide. I kept finding myself turning to that guide while trying to get my next job.

Once you have gathered some animation contact information use it. Pickup the phone and call various animation facilities. In cold call situation remember that the secretary is your best friend. He or She has the power to put you through to someone important. If you aren't pleasant to the secretary then chances are that person isn't going to go out of their way to help you. Tell the secretary that you're looking for work as an animator and want to know if someone could help you out. Be sure to find out who their human resource contact is, what their direct number or extension is, and their fax number. Most people in the industry are very friendly and helpful. If the facility doesn't hire animators and doesn't have any job openings ask them if they know of any other companies who might use an animator. Be aware that your phone call might have caught someone at an extremely busy point in time so offer to call back at a more convenient time. These job-hunting tips are based mostly from my own experiences and I hope they can be helpful to you too. I'll be heading to SIGGRAPH this year in the pursuit of an animation job, an experience everyone can read in a future ASIFA/Central newsletter. If you find these helpful or have your own job hunting tips or discoveries drop me a line at rrockafellow2@juno.com.

Randall Rockafellow is the ASIFA/Central webmaster and a free-lance animator currently seeking freelance and full-time art and animation work.

Skywalking (Haynes) continued from page 1

I'm in the music technology division here, and am course coordinator for "Music Production for Visual Media" which includes TV, film, DVD, etc. The funny thing is, now I'm getting way back into recording and writing for acoustic instruments. I was just elected onto the Board of Overseers at New England Conservatory, to which I'm really looking forward. The diversity in my background comes in handy doing soundtracks. You need string quartet? No problem. With a Count Basie horn section? Great. And a hip hop beat? Gotcha covered. And a banjo playing over the top? Fine.

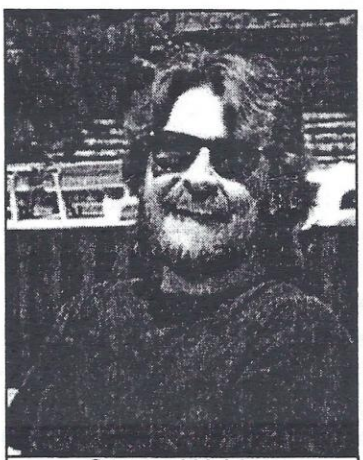
MLH: What are the top highlights of your career to date?

SW: • Winning an Emmy---from Montel Williams, of all people. Life is so surreal sometimes.

• Interviewing Beatles Producer George Martin at the royal opening of the Liverpool Institute for the Performing Arts where I got to hang out with Paul McCartney and the Queen of England---that was fun.

• Playing in Washington DC at the Capitol was interesting, meeting my hero John Glenn and realizing he had full make-up on. That was educational.

• The first time I heard myself playing on National Public Radio I'll always remember. I had just played two assemblies for school kids way out in the sticks in Kentucky. I got the van all loaded up and was driving off. The sun was setting, lots of reds and oranges, I was up on a ridge. I had 'All Things Considered' on the radio and Bailey White was telling a story about her mother and a bathtub. When she got through, the music came up and it sounded familiar. After about a minute, I realized it was me! They played the whole piece, which they almost never do. It was so weird---I was probably the only person for miles, and yet I was witnessing myself playing guitar for literally millions of people. I felt a strange connection to the collective consciousness.


Steven Webber

MLH: How did you determine what music to write for ZOETROBICS? Did Ed Counts (Animator) provide requirements, specs, constraints? Or 'carte blanche'?

SW: Carte Blanche on this one, absolutely. Ed wanted this to be a collaboration, and we only talked about it in philosophical and metaphysical terms. This was, of course, very unusual. I'm used to trying to get inside of the director's head and write the score from their point of view, but Ed didn't want that. It was especially rewarding to me that Ed said that the score was better than anything he could have imagined.

MLH: What assistance did you have? Who did what tasks?

SW: Since I'm a professor at Berklee College of Music, I have a lot of talented students around. I had one of my students named Ted Speaker help out with the temp tracks - which is putting existing music up against the pictures to check out the vibe. A former student of mine named Jeanine Cowan helped out tons. She's a very talented composer in her own right, and even hires me these days to play guitar on the many films that she scores. She was of great help getting the score together, making the DA-88 transfers, we did the final mix at her place---she had a great deal to do with the success of the project.

MLH: How long did it take to score the film?

SW: This was very strange for me---I'm usually under a lot more time pressure when I write for TV or film. Often I'll only have 3-4 weeks to write 30-40 minutes of music. For a full length film or documentary, I'll have 20-50 music cues all crying out for attention. On Zoetrobics, I had two months to come up with 5 minutes. THAT was scary! I write quickly, so actual writing time was probably just a few days, including orchestrations. BUT I took a lot of time getting inside of the animation, 'Nap storming' (watching the pictures and then taking a nap andtrying to direct my sub conscience to manifest some ideas), and trying different pieces of music up against the picture. That was a luxury.

MLH: What would you do differently in scoring for an animated film?

SW: It seems as though animation lends itself to more "hits", that is, literal musical events taking place in exact

Skwalking continued on page 8

Skywalking (Haynes) continued from page 7

synchronization with a visual event. We even call that "Mickey Mousing", not because it's considered dorky, but because in the first Mickey Mouse films the music tended to follow the animation very closely---every footstep or blink of the eye became a musical hit.

MLH: Tell us about how you were able to work at SKYWALKER SOUND. What was your process? Did you just call and book a session?

SW: I know Bob Levy, Chief Engineer on the scoring stage and Studio Manager, Leslie Ann Jones. Everyone there is top drawer, not just talent-wise, but also first-class people. Bob Levy and I had been talking about working together on a project for quite awhile. When Ed sent me 'Zoetrobics' and told me to do whatever I wanted, I said I wanted to record a live orchestra at Skywalker. We secured some additional funding, and we were off! Bob and I emailed each other for a while to find a date that worked for both of us. We actually came in right after James Cameron left from posting 'Titanic'.

MLH: Was the score completed when you and the musicians arrived?

SW: I had completed the score before I left Boston and had come out early to San Francisco for an intensive training session at Dolby Labs on surround sound, and music for DVD. [In the meantime] Jeanine was back in Boston cleaning up the score in a program called 'Finale', and faxing me her progress. I was making corrections during my breaks at Dolby and faxing her back. In true form, the FedEx of the score and all the parts arrived at the hotel the morning before the session. I did have an earlier version of all the parts just in case!

MLH: How long was the session? Is setup included? Or are there additional costs for musicians to setup?"

SW: The scoring stage usually books by the day, so yes, setup is included with that. A film session is three hours, and we just needed one session for Zoetrobics. Union musicians get a ten minute break for every hour, and you have to respect that. The setup is done by the crew at SKYWALKER SOUND. All the mics, headphones, chairs, stands, lights and video monitors are setup before the musicians arrive. I was in constant touch with Bob Levy about the instrumentation, so before I arrived he and his crew had everything pretty much set. We made a couple alterations, but they had been working for at least a couple hours before we arrived so things were very smooth. It takes orchestral players much less time to set up than rock'n'rollers---the main thing is getting all the mics and chairs and stands setup.

MLH: Did you play 'live'?

SW: Sometimes we had the strings play by themselves and then did the brass and woodwinds while they were on break so the trumpet wouldn't bleed through onto the string tracks so much. That's why you need so many string players in an orchestra---to compete with the horns and percussion! We didn't have a big enough budget, so I had the group practice each cue all together, then recorded the sections separately. This also helped out with the break situation---the only person who didn't get a break was me!

MLH: How and why were the musicians selected that performed?

SW: Bob Levy put me in touch with Mario Guinneri, who served as our Musician Contractor. Mario also played trumpet---he plays on most of the sessions that go on at SKYWALKER SOUND, as well as lots of sessions that happen in LA. My kids were impressed because he plays first chair trumpet on all the Animaniacs stuff! [Also] I knew that I wanted to use as many of the Turtle Island String Quartet members as we could get, because the score had elements of rock and jazz, as well as classical. Evan Price, a recent Berklee alumn who I had played with in Boston, just happened to have gotten the first violin gig with them. I called him up, and had him get in touch with Mario. We had four current or former members of Turtle Island in the string section which was fantastic!

MLH: What tools and/or computer software and hardware did you use?

SW: I use Digital Performer which is made by Mark of the Unicorn. It's a great software package. I can do all my sequencing, record live instruments right into it, add effects, edit, write out parts, you name it. I highly recommend it. I also use Pro Tools quite a bit for editing. The new Plug-ins are great.

MLH: What would you have liked to use?

Skywalking continued on page 9

Skywalking (Haynes) continued from page 8

SW: Digital Performer Vers. 2.6 & their new 2408 interface.

MLH: What tools and gear etc. are in your home/project studio?

SW: I use a 266 MHz Power PC (Mac) with 128 Meg of Ram. I also have an analog 16 track machine which is seeing less and less use now that I'm into hard disc recording. I hate to get rid of it, though because it sounds so great. I use a SECK 1882 console which is a British board which is no longer made---again it sounds great, but I'm thinking about getting a couple digital boards to replace it. I've got lots of outboard gear from E-mu, Lexicon, Roland, Yamaha, Symetrix, Tascam---I don't discriminate. I've spent tons of dough on gear because with the budgets and time restraints of many of the projects I work on, the MIDI tracks wind up being a part of the score and I need them to sound GREAT. Unfortunately, you can't do that with cheap stuff.

MLH: How is your home/project studio insulated? What are your studio's dimensions?

SW: I must confess, I've got the best room in the house. Nice and big, 3 windows, chandelier - the works. This place is all I need for projects where I'm only recording a few musicians at a time. The other day I made a CD for a string quartet here and it sounded fabulous---they had never heard themselves sound so good. [But] for larger groups I like to go to bigger commercial facilities. There's a place up the road called Bluejay Studios where Pat Metheney and Amy Grant and YoYo Ma have recorded, and I get a great rate and a great sound there. I love to record at SKYWALKER SOUND, too of course. It's not as expensive as most people think, and the sound you get is worth every penny.

MLH: What types of musical projects would you recommend to musicians for SKYWALKER SOUND?

SW: Everything. SKYWALKER SOUND is a fantastic place to work. It costs more than local studios in Boston, but not that much more. If you have things together it can actually save money, because you can record a whole orchestra or chamber music group at once. It's a pleasure to conduct in a room that sounds so great! Hands down, it's the best sounding room in the country, if not the world. And it's just an inspiration to work there. I'm looking for an excuse to go back, so if any of your readers have a film in the budgeting stage and need a composer and would like to record at Skywalker---I'm your man!

MLH: What technical tools or advances are on your WISH LIST?

SW: How much space do we have? I'd like a new digital mixing desk. I've been holding off for awhile, but a couple months ago I visited Hans Zimmer's writing studio, Media Ventures, so now I'll probably have to take the plunge. Probably the Yamaha 02/R. Maybe two. I'll probably spring for a new sampler soon as well.

MLH: What new projects are on your TO DO list?

SW: • I'm currently working on a PBS documentary soundtrack for an Emmy-winning director named Mike Lecher.

• [I'M] producing an album for a singer/songwriter in Nashville.

• I'm also writing a book on music production for Berklee Press which may also turn into a documentary and DVD.
• Ed Counts and I are talking about another film.

• Deanna Morse (Animator) just contacted me about doing the soundtrack for a film of hers, which would be fun.

MLH: What advice would you give beginning animators? Seasoned animators?

SW: Hire me to do music for all your films. Especially if you have a decent budget!

Contact Stephen Webber at swebber@ma.ultranet.com.

M. L. Haynes, longtime member of ASIFA/Central, is a musician, Consultant & Developer of computer software. M.L. has coordinated numerous events, programs, ASIFA / Central's first COMPUTER ANIMATION program and the 7th Annual Midwest Animators Conference & Retreat with Dave Daruszka. They are now working on next year's Conference and the Helen Victoria Haynes WORLD PEACE Animation Scholarship Competition which M.L. founded and administers. They reside in Chicago with Terr, the cat, and a bunch of fish. Contact M. L. at morgpk@aol.com.

MEMBERSHIP APPLICATION FOR YEAR ENDING DECEMBER 31, 1999

NAME: _____

ADDRESS: _____

CITY: _____ **STATE:** _____ **ZIP:** _____

PHONE: _____ **FAX:** _____

EMAIL: _____

TYPE OF MEMBERSHIP:

_____ STUDENT ($12)

_____ GENERAL ($20)

_____ INTERNATIONAL ($40)
(INCLUDES GENERAL)

_____ CORPORATE ($300)

PLEASE PRINT MY NAME AND ADDRESS IN:

_____ MEMBERSHIP DIRECTORY

_____ WEBSITE LISTINGS

Make checks payable (US dollars) to ASIFA/Central and send to:
Deanna Morse
ASIFA/Central
School of Communications
Lake Superior Hall
Grand Valley State University
Allendale, MI 49401
email: morsed@gvsu.edu

ASIFA/Central

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Allendale, MI 49401
email: morsed@gvsu.edu

Jim Middleton 99
201 Arcadia Blvd.
Battle Creek, MI 49017

FALL 1999

ASIFA/Central

FRAME by FRAME

A QUARTERLY PUBLICATION OF ASIFA/Central

FALL 1999

Animation Job Hunting @ SIGGRAPH

by Randall Rockafellow

If you re looking to advance your animation career, the one place you want to be is the annual SIGGRAPH convention. I had heard this from a number of sources so I decided to try my luck at the SIGGRAPH 1999 convention in Los Angeles. Since this was my first SIGGRAPH, some of the job hunting opportunities took me by surprise, some I was prepared for, and some were downright intimidating but all of them were worth experiencing. Read on to discover the best places at SIGGRAPH to further your career, and how to be ready for them so you can get hired while at the convention.

Before you head to the conference make sure you have your resumes, demo reels, portfolios, and business cards all polished up and looking as professional as you can get it. Bring 20 or 30 black and white (no gray scale) resumes, five to ten VHS demo reels, about 50 business cards and one attention getting resume/portfolio. There are always exceptions to these employment-getting tools; one person might bring an interactive CD-ROM demo reel for a job in the interactive market and another might bring a hardcopy portfolio of developed Internet sites. It's usually a good

Job Hunting (Rockafellow) continued on page 3

Call for Officers: ASIFA/Central Election: Deadline January 15, 2000

by Deanna Morse

Ever thought of running for PRESIDENT? Here's your chance to be on the ticket

Our election for Officers will take place Spring of 2000, with preliminary voting by mail in early April, and final voting and ballot counting at the ASIFA/Central Midwest Animator's Retreat, April 22, 2000.

To run for our board, please send a statement of intent to Deanna Morse, President, School of Communications, Grand Valley State University, Allendale, MI, 49401, morsed@gvsu.edu.This statement should include a brief paragraph of your interest and vision for ASIFA/Central, and a few sentences that describe your background. Statements are due January 15, 2000. These will be printed in our spring newsletter.

Opportunity to Run for President

Albert Gore, George W. Bush, and Bill Bradley - watch out! Here's the ASIFA/Central version of the national election!

I have served as President of ASIFA/Central for about ten years, and I have decided to step down from that office. I have decided not to run again for several reasons; all of these are positive reasons. The organization is strong, healthy, financially stable, visible, and active. There are several capable people who have been active volunteers and could easily serve as President.

Under new leadership, our organization can be more responsive to change, and can follow a new path. I think it is a good time for such a change - when we are strong and healthy. I am willing to remain on the board, and to assist the new President in making a smooth transition.

Thanks to our other current board members and Project Leaders: Jennifer Eldred (Newsletter Designer/Editor and Vice President), Randy Rockafellow (Webmaster and Membership Coordinator), Mary Lou Haynes (Conference Chair and Storyboard Contest Coordinator) Dave Daruszka (Marketing Coordinator and Conference Co- Chair), and Jim Schaub (Editor, Member's reel). Thanks, too, to our regular correspondents for the newsletter including T.L. Champion, and Melissa Bouwman.

Call for Officers (Morse) continued on page 4

LAST CHANCE!

This is your last opportunity to enter your work for the ASIFA/Central Sampler Reel II. The entry deadline is January 15, 2000. Don't let this opportunity pass you by! For information on how you can enter, see page 4.

In this Issue

Job Hunting @ SIGGRAPH ____ 1
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ASIFA/Central Sampler Reel II ____ 4

Letter from the Editor *by Jennifer Eldred*

As the year comes to an end, I would like to give thanks to all the ASIFA/Central members and contributing newsletter writers of '99!

THANK YOU!

Without your support through membership renewal and volunteer work ASIFA/Central couldn't survive!

On that note I would like to remind members that 1999 membership will be up December 31st. Please take a moment after reviewing the articles and opportunities in this edition of Frame by Frame to fill out and send in your 2000 membership.

Change is coming in 2000, we want you to be a part of it!

Contributing writers for this edition include Randy Rockafellow, M. L. Haynes, and Deanna Morse. If you are interested in submitting an article for the first Frame by Frame issue of 2000, the deadline is January 15, 2000.

In addition, ASIFA/Central is still in need of members work to include in the ASIFA/Central Sampler Reel II. Don't be shy, check out page 4 to learn how you can be included. The deadline for entries is also January 15, 2000.

Reminder: Don't forget to send in your registration for the 2000 ASIFA/Central Conference and Retreat.

Happy Holidays!
Jennifer Eldred

Arizona State University Art Museum 4th Annual Outdoor Short Film and Video Festival

NO ENTRY FEES -
NO MESSY PAPER WORK
Deadline for entry is ***February 18, 2000***

Information, guidelines, history of festival, and print-post flier can be found at the following web address:

http://asuam.fa.asu.edu/filmfest/main.htm

ASU Art Musuem
Tenth Street & Mill Avenue
Tempe, AZ 85287-2911
phone: 480.965.2787
fax: 480.965.5254

ASIFA/Central Member **Jim Middleton** has completed his 16th edition of "Uncle Stan's profusely Illustrated World of Pharmacy" calender, a humorous look at the health care profession.

The calendar is available by mail for $8.00, postpaid, from:
The Animating Apothecary
P.O. Box 1325
Battle Creek, MI 49016

Ottawa Festival
September 19-24, 2000

Hiroshima 2000: The 8th International Animation Festival August 24th - 28th, 2000.

The deadline for submitting the entry form is March 21st, 2000 and films / videotapes must be received between March 1 -April 21st, 2000.

Hiroshima 2000 Festival Office:
email: hiroanim@urban.ne.jp
www.urban.ne.jp/home/hiroanim/
phone: 81 82-245-0245
fax: 81 82-245-0246

ASIFA/Central Mission Statement
ASIFA: Association Internationale du Film d' Animation

The purpose of ASIFA/Central is to promote the art of animation locally and internationally and to promote communication among animators and between animators and devotees. – adopted 3/92

ASIFA/Central Volunteers and Project Leaders

Newsletter Designer/Editor & Vice President
Jennifer Eldred
eldredj@usa.net

President
Deanna Morse
morsed@gvsu.edu

Marketing Coordinator
Dave Daruszka

StoryBoard Contest
Mary Lou Haynes, morgpk@aol.com

Conference Chair
Mary Lou Haynes, morgpk@aol.com

Conference Co - Chair
Dave Daruszka

Webmaster, Directory Coordinator
Randall Rockafellow
rrockafellow2@juno.com

Web site:
http:/www.asifa.org/animate

E-mail: asifa@asifa.org

ASIFA/Central Conference:
April 21 - April 23, 2000

To contribute or volunteer contact:
Deanna Morse
Phone #: 616.895.3101
E-mail: morsed@gvsu.edu
US mail: ASIFA/Central
c/o Deanna Morse
School of Communications
Lake Superior Hall
Grand Valley State University
Allendale, MI 49401 USA

To join ASIFA/Central:
Send a check (payable in US dollars to ASIFA/Central) to the address above.

Printed in the U.S.A on recycled paper.

Continued from Job Hunting (Rockafellow) on page 1

idea to research what the portfolio requirements are each of these animation markets and of the individual companies.

Your black and white resume should be faxable, photocopyable and easy on the eyes. This means your resume should be easy to follow and legible even after a couple of generations of being faxed or photocopied. Make it obvious on your resume what type of job you want and what skills you have. Don't be vague (Computer artist/animator) specify exactly what job(s) you want (character animator, 3D modeler, texture artist, CG lighting, special effects compositor.) Be sure to include any and all of your computer animation software skills (Adobe Photoshop 5.5, 3D Studio Max 2.5, Maya 1.0, Softimage, Painter 6.0, etc.) Demo reels should be short, have an opening and ending credit list, and have a shot by shot playlist. They should be no longer than two to three minutes and ideally be only the best work you've ever done. Be sure to list your name, phone number and an email address on your credits (some people don't do this and lose out on the job.) A demo reel playlist is usually a small piece of paper taped inside a demo reel case. Be sure to identify what you did on each shot, who it was for, and what it was for. If you did everything, say you did everything.

I think of business cards as little keepsakes. People pull them out and start to remember the person who gave it to them. I found them essential when attempting to get recruiters to remember me. I spent around ten dollars for a pack of two hundred white tear off business cards. I then printed an image of a couple ballroom dancing along with all my contact information on the card. When I concluded my conversation with the recruiter I handed him/her my business card and told them I ballroom dance. It was a little something that helped me stick out from the mob of animation job seekers they were faced with. Instead of a business card you could also use a postcard, or some other small inexpensive item that will get them to remember you.

I can speak very little about portfolios. I didn't bring one to SIGGRAPH so unfortunately I have no advice to offer. There is a web site http://www.house-of-cool.com, which gives very good advice about portfolios and is maintained by Warner Brothers' animator, Ricardo Curtis.

I recommend creating one very eye-popping attractive resume/portfolio piece. At SIGGRAPH you will use this piece to stand out against all the other flashy resumes posted on career services bulletin boards. I would create this as two pages. The first page would have my name, contact information, the type of job I was looking for, and a list of my computer skills all in rather larger than normal type. Include in slightly smaller type a brief list of your animation job employment (if you don't have any, don't put any work experience down), Education (if you're from a reputable animation school put it down) and finally at the bottom of the page a sample of an eye-catching image. On the second page I would put two or three more portfolio pieces. These images must indicate that you have skill and or talent. If they don't then the recruiter will decide not to bother picking up your demo reel (remember they are looking to see if you are either a great modeler, texture artist, storyboarder, character designer, etc., as indicated by your desired job type, make these images show your talent.)

Now you've landed at the SIGGRAPH convention. Your armed with your demo reels, shielded with resumes, and covered with business cards. Where do you go first? Head to SIGGRAPH's career services, or as I like to call it career central. At career services, you get your resume posted, forward your resume on to companies, and sign-up for interviews with selected companies. You register your name and are assigned a number (yes you are reduced to a number, but a talented number). This number establishes your own personal folder for your resumes and up to four of your demo reels. To start, give career services two demo reels, ten resumes, and have them post your bold, attention-getting resume/portfolio piece on their artist for-hire board. Recruiters now have the opportunity to see your posted resume and ask career services for a copy of your resume and demo reel. Within career services recruiting posters for animation houses are tacked to the walls. Browse the posters and recruitment literature; then forward your resume on to the company(s) of your choice. Career services will also sign you up for open interviews. Only a few companies offer open interviews and they are available on a first come first serve basis. That's why I call it career central because you have to keep finding your way back to career services to check on your folder and interview opportunities. It's a good idea to check your folder to see if you still have demo reels left and better yet to see how much interest you've gotten.

After career central there is the one-day job fair in which

Job Hunting (Rockafellow) continued on page 5

Continued from Call for Officers (Morse) on page 1

Opportunities for Volunteers

One of our open board positions will be President. There is also an opportunity for someone to serve as Treasurer. If one of the board members or project leaders decides to be president, they may wish to give up their current area of responsibility.

We are always in need of correspondents for the newsletter, and for people wanting to help with projects that link our members.

Got an idea? Want to be more active? Contact me or one of the board members for more information and assistance.

And think about running for election. Please send in your statement of intent before January 15, 2000. Let's have some lively debate and an interesting election.

(And thanks for your continuing support of ASIFA!)
Deanna Morse

CALL FOR WORKS
ASIFA/Central Reel II

ASIFA/Central is looking for 3-5 minutes of sampler work from ASIFA/Central members. Your work can be precut or you can give us permission to edit several of your pieces together.

The ASIFA/Central reel will be offered to ASIFA chapters, others would be charged a small fee. Contact information will be included with the reel. Each participant included on the reel will receive a free copy.

To have your work included please send us a letter of permission. In the letter please include your name, the name of the piece(s), contact information, background information about your work, an artist statement and the completed form below. ASIFA/Central will accept material in the following formats: VHS, SVHS, 3/4 and Beta. Photographs and stills are optional but may be included in promotion materials. Please only include information you want published in the newsletter, on the ASIFA/Central website and in contact information released with the ASIFA/Central sampler reel.

ASIFA/Central sees this opportunity as a benefit of being a ASIFA/Central member. In creating this second sampler reel it is our intent to spotlight the diversity and to increase the visibility of work being created by our midwest animators.

Deadline: January 15, 2000

Name: _____

Address: _____ State: _____ Zip: _____

Phone: _____ Fax: _____ Email: _____

Format: ☐ VHS ☐ SVHS ☐ 3/4 Inch ☐ Beta

☐ Precut -Please list title(s) and running times of animation(s) included (Note: 5 minute limit):

_____

_____

☐ Uncut, please edit segments from the following animation:

_____

_____

I hereby release the above clips of animation for ASIFA/Central's use in compiling an ASIFA/Central Sampler Reel. I am the contact person regarding all pertinent questions about the rights to the above film(s). ASIFA/Central is free to place my animation in any order on the reel and has my permission to edit work(s) together if I checked the Uncut box on the form above.

_____
Signature required.

Send tapes to: ASIFA/Central,
c/o Deanna Morse,
School of Communications,
Lake Superior Hall,
Grand Valley State University,
Allendale, MI 49401.

ASIFA/Central is not responsible for misdirected, lost or damaged tapes.

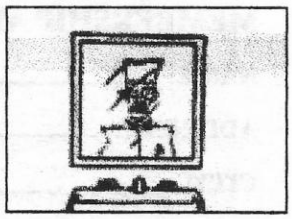
ASIFA/Central Sampler Reel Available for Purchase

The first demo reel of ASIFA/Central members is available for purchase. The reel includes works from 17 members and includes the following:

Flips Bad Hair Day, Dan Kessler
Excerpts from *Law of Averages*, James Duesing
Animated Credits, Mike Allore
The Great Cookie Escape, Dave Valko
Excerpts from Recent Work, Eric Oerhl
3D Demo, Jason Jarvis
Sesame Street spots, excerpts from *Sand Paintings*, Deanna Morse
Through the Magnifying Glass, Melissa Bouwman
Demo Reel, Knock Knock Cartoons
Uncooked Festival Opening, Randy Rockafellow
3D Graphics Reel, James Schaub
Animation Reel, Jim Middleton
The Magic Shoes, Jennifer Eldred
Joey Learns to Fly, Ed Counts

Through the Magnifying Glass, Melissa Bouwman

Flips Bad Hair Day, Dan Kessler



Self Portrait, Kim White
ASIFA/Central Anijam, Adwoa Muxea
World Peace, Phil Simoncelli

The cost of the reel is $22 for ASIFA members, $32 for non-members. Shipping and handling charges are included. To order, please send a check (payable to ASIFA/Central) to Deanna Morse at the address on the back of the newsletter.

What's in it for you? An hour of delightful animation for your viewing pleasure. Place your order today!

Continued from Job Hunting (Rockafellow) on page 3

thirty plus companies wait for the eager job hunters to fill employment positions. Bring your portfolio, demo reels, resumes and business card to this one. Walking into a room filled with other job hunting hopefuls can be a little intimidating. Before you muster the courage to talk to a company recruiter, sit down and go through the list of companies at the fair. Pick four to eight companies that you would honestly be interested in working for. Have your demo reels, resumes, portfolios, and business cards ready. Then one by one go up to each booth and talk with the recruiter. You probably will start with the resume, fork over the demo reel, and talk for a minute and then end with a parting word as you hand over your business card or other keepsake. If you're not feeling confident, take a minute to regroup and go in with the idea that you need to know more about the company, what they do and what they are looking for. Get a business card and make sure you know where to send your demo reel. Tell them that if you don't hear from them you will send them another demo reel in six months.

In addition to the job fair, animation houses such as Rhythm and Hues, Pixar, and Big Idea have booths on the exhibition floor where you can talk to recruiters and submit demo reels. Some companies even setup their recruitment center at a nearby hotel where job seekers can once again meet with recruiters and hand over a demo reel.

If you don't get a job while at SIGGRAPH, bank on SIGGRAPH paying dividends later on in your career maybe even as soon as a month after the conference. All the networking that you did should set things in motion. If you spent some time over the past year or more networking before heading to SIGGRAPH you might be pleasantly surprised to run into those contacts at SIGGRAPH. A chance meeting that can spark talk about future job possibilities. After Siggraph, follow up on the contacts you've made. Get your next demo reel ready to send them in six months.

Remember, there are tons of interesting people, and weeks worth of things to see and do at the convention. Most of them have nothing to do with your job search, but have a lot to do with SIGGRAPH being fun, exciting, and educational. This is said, first to remind you that you need to be prepared and aware of scheduled job events and activities available at SIGGRAPH so you don't miss them. Secondly remember, you're also there to enjoy yourself by meeting new people, checking out the latest hardware and software, taking various animation related courses, watching lots of inspiring animation, and trying out the coolest cutting edge interactive innovations. So network, impress the recruiters, get hired with the help of SIGGRAPH, and have yourself a great time.

After SIGGRAPH *Randall Rockafellow landed a part-time faculty position with the Center for Creative Studies in Detroit, Michigan. Randy is also a freelance animator and maintains the ASIFA/Central web site. You can reach him at rrockafellow2@juno.com.*

MEMBERSHIP APPLICATION FOR YEAR ENDING DECEMBER 31, 2000

NAME: _____

ADDRESS: _____

CITY: _____ **STATE:** _____ **ZIP:** _____

PHONE: _____ **FAX:** _____

EMAIL: _____

TYPE OF MEMBERSHIP:

____ STUDENT ($12)

____ GENERAL ($20)

____ INTERNATIONAL ($40)
(INCLUDES GENERAL)

____ CORPORATE ($300)

PLEASE PRINT MY NAME AND ADDRESS IN:

____ MEMBERSHIP DIRECTORY

____ WEBSITE LISTINGS

Make checks payable (US dollars) to ASIFA/Central and send to:

Deanna Morse
ASIFA/Central
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Lake Superior Hall
Grand Valley State University
Allendale, MI 49401
email: morsed@gvsu.edu

Randy Rockafellow
53426 Starlite Dr
Shelby Twp, MI 48316

WINTER 1999

ASIFA/Central

FRAME by FRAME

A QUARTERLY PUBLICATION OF ASIFA/Central

WINTER 1999

Register NOW for the 7th Annual ASIFA/Central Midwest Animators Conference and Retreat April 30 - May 2, 1999.

See page 4 for more information and page 5 for a registration form.

Digressions on the Ottawa International Animation Festival *by Jim Middleton*

All things, in however diverse degree, are animated." -Spinoza

29 September - 4 October 1998

I begin each and every animation festival fully committed to attending the entire catalog of seminars, screenings, and retrospectives. And then someone hands me a ticket to a party in an unmarked grotto with the promise of lots of Talking Heads dance mixes. And then I wake up in an upper balcony of Parliament listening to a debate on tobacco advertising at hockey games. And then I find my passport has expired and I try to explain things to the judge in French and end up calling him a tofu stuffed tractor and, well, I usually wind up missing quite a bit of the festival.

But this year was to be different; Canada's Ottawa was a home away from home, and a mere eight year absence wasn't going to make any difference. ("Whoa! The Elgin Business Inn is Out?" "That Hungarian restaurant is a parking lot?" "Where'd this pedestrian mall come from?!") OK, so a few things changed.

Let's put things in perspective: at my first festival in 1984, computer animation was treated as an aberrant, expensive anomaly

Digressions continued on page 3

Ottawa Animation Festival - Part One: The Seminars

by David Baker First of a two part series.

The Ottawa International Animation Festival is held every two years in Canada's national capital as a showcase for animation art worldwide. Along with a nightly animation 'competition' that offers films ranging from the merry to the macabre, educational seminars and retrospectives held during the day keep festival attendees busy balancing schedules to maximize the experience.

I have described this festival to friends as "sitting in dark rooms for four days and watching cartoons." This is an oversimplification but accurate view of the festival. The true nature of the festival can be one of transition and revitalization.

Part One: The Seminars

Ottawa is an 11-hour drive from West Michigan. While other West Michigan attendees flew to the Capital of Canada, the drive provided me with a great opportunity to reflect on the past year at my studio within Lawrence Productions. Projects spun through my mind, software apps reviewed and possible projects for the future were fervently dreamed. The trek to Siggraph made in July had left me somewhat dazed and bewildered at the state of animation art. Is animation a now totally digital world where the traditional artist and independent producer is a shadow? Is the fact that the latest and greatest in software and hardware was not under the fingertips validation that one is out of the mainstream? Since major studios were pleading for resumes and job reels at Siggraph, but only offering 'not appropriate skill sets' in their replies reasons for changing goals? This 11-hour meditation helped set the stage for the five days to follow.

Since I left at about 8 PM on Tuesday night, I was consciously aware that the World Premier of Pacific Data Images "Antz" was starting. I smiled and sent warm wishes to the crew and audience. The one note mantra of my Ford droned on into the evening.

On arrival at 10 am, I picked up my Ani-pass and headed over to the first seminar. "Storytelling in Animation" presented by one of the best instructors I have ever had, Ellen Besen. In the following two hours, using Disney's "101 Dalmatians" as a visual guide, she showed how every action, pose,

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Letter from the Editor *by Jennifer Eldred*

This quarter features articles on the '98 Ottawa Festival and information on attending the 1999 ASIFA/Cenral Animators Conference and Retreat. The ASIFA/Central conference is April 30-May 2 and is chaired by Mary Lou Haynes and Dave Daruska. Presenters and volunteers are still being accepted. If you would like to be considered please contact Mary Lou at morgpk@oal.

If you are interested in submitting an article for the Spring 1999 edition the deadline is April 15.

Note: ASIFA International has launched its new website at www.asifa.net. Check it out!

See you at the retreat!

Jennifer Eldred

CORPORATE SPONSORS SOUGHT FOR 7TH ANNUAL CONFERENCE

ASIFA/Central seeks corporate sponsors to help underwrite the Annual Midwest Conference and Retreat. We need your help to make the conference bigger and better for this and coming years. Two events we would like to find sponsorship for are the Saturday afternoon barbeque and the opening night party. Donors will receive acknowledgement in all promotional materials, as well as complimentary registration at the conference. All donations to ASIFA are tax deductible to the full extent of the law. Please contact Mary Haynes or David Daruszka at 773-233-9397 (ext. 9 to leave a message) or 312-322-2814 (David's work number) or e-mail us at MorgPk@aol.com.

STUDENT VOLUNTEERS NEEDED FOR 7TH ANNUAL CONFERENCE

Two additional student volunteers are needed for miscellaneous tasks during the upcoming conference. Please note that student volunteers receive free lodging and registration. Do you have a sense of adventure? The room is a shared lodging arrangement (with two bathrooms) that doubles as our meeting room. If you're interested, e-mail us at MorgPk@aol.com, or send a letter of interest to: Mary Haynes, Conference Chair, 3400 W 111th St., Box #324, Chicago, IL 60655. We would like to take this opportunity to welcome our first confirmed volunteer, Matthew Boyd of Western Kentucky University.

Continued from Digressions (Middleton) on page 1

suited for special effects in technical hands, with rare character development from Lassiter's evolutionary Pixar. 8mm still referred to a film stock. It was still faster to shade a sphere with Prismacolor than do a CAD rendering. This past fall, however, computers were pandemic, and it was frequently not a question of whether a production used a computer, but which one was used. This generated a lot of discussions about the "good old days." (A "young fogey" used to be someone who could remember the one-dollar price difference between a mono and a stereo LP; now it could be someone

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ASIFA/Central Mission Statement
ASIFA: Association Inernationale du Film d'Animation

The purpose of ASIFA/Central is to promote the art of animation locally and internationally and to promote communication among animators and between animators and devotees. – adopted 3/92

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ASIFA/Central Conference:
April 30-May 2, 1999

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To join ASIFA/Central:
Send a check (payable in US dollars to ASIFA/Central) to the address above.

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who can actually remember the delicious aroma of a freshly opened canister of Kodachrome.)

The first night set the tone for the technical aspect in the festival--the premiere of Dreamworks' "Antz." The presentation, on a football field sized screen, was preceded by local and Parliamentary governmental greetings, something that doesn't seem to happen in the US, where governmental acknowledgment of anything artistic is usually an act of disdain, not enthusiastic encouragement. The currency exchange also put this world premiere ticket at just under $5US, a form of sticker shock I've not experienced in a very, very long time.

"Antz" boasted strong characters, and landing Woody Allen for one of the voices pretty much helped write the first ten minutes of the feature. The producers and representatives of Dreamworks were on hand the following day to offer anecdotes about their first CGI release--that Sharon Stone enjoyed the prospect of being a character with an extra set of legs, demonstrating how she'd use them on one of the animators (now there's a computer guy's fantasy); that the "rendering farm" took 4 hours to render each frame of film (for comparison, Pixar's "Toy Story" just two years before took nearly 24 hours to render each frame; interestingly, the present website for "Bug's Life" holds to the 24 hour rendering time); that Sylvester Stallone adlibbed the "You're da ant!" line near the end; that Christopher Walken would surround himself with screens and remove all punctuation from his script whenever he did his lines; and that last minute changes had the production still dealing with alterations just three weeks before the Ottawa premiere. The musical score was created over a six week period and recorded in London over seven days. A statement that no motion capture was used in the film drew applause from the SRO crowd in attendance. One of the best portions of the presentation was the running of selected scenes as they evolved from storyboard to rough cut to animated completion. Sources as diverse as Lang's "Metropolis" and Wood's "American Gothic" were put forth as inspiration.

The statistics of trying to do "Antz" in linear time, as traditional animation, described a sole animator beginning work on January 1, 1646 and continuing to the end of 1946, then letting a single computer render until the 1998 release date. As it was, each one of the core group of 25 animators was expected to produce 5 seconds of animation each week.

These comments are not to make the festival seem to revolve about "Antz," although the representatives of Dreamworks were pretty full of themselves at their booth over the following days. Pixar, by comparison, seemed almost homey at their cubicle and were incredibly generous with "Bug's Life" buttons, something that held a load of importance with a 13 year old boy in tow (he came back with 3 dozen for his classmates).

And lest anyone get too full of himself, scattered around nearby signposts were broadsides reading:

ADDENDUM TO WARNING
ART IS MERELY A MIRROR
CONTINUE THE MUNDANE

This was a bit unsettling. It served as a reminder that the festival would be getting interpretations in other tongues, many of them pierced.

But there was no time to remain unsettled with the collection of programs available during the week at Ottawa. "Dalmatians 101" was an in-depth, often frame-by-frame analytical comparison of the 1961 animated feature with its 1997 remake; Ellen Besen of Sheridan College showed the superiority of the earlier production in terms of its composition, timing, and use of sound. Later, several hours were spent on portfolio assembly at Chez Ani; unfortunately, many of the questions asked seemed more interested on the "why" (as in "why won't they hire ME?") rather than on the "how" (as in "how do I minimize my portfolio getting lost?"). I had the distinct impression that many of the students at Chez Ani would not be interested in doing animation unless a big, drooly paycheck were involved (could it be they majored in animation for the same reason students majored in business in the 80s? A means to an end, and thereby an end to the means?). But I digress.

Priit Parn from Estonia challenged his gathering to redefine storytelling in terms of fantasy, then further challenged everyone to redefine fantasy. "The brain and stomach must work together," he said, adding that a film has two problems, "the beginning and ending...and then there's that middle part."

Other workshops laid out storyboards, discussed the future of the animated feature, looked at animation on the web (load up spumco.com!),and examined the nuts and bolts of creating a studio. All the while, animator portraits by Timo Viljakainen stood silent watch (well, that's not exactly right--the portrait subjects all had their eyes closed; let's call it silent somnambulance).

There were several great retrospectives, and the history buff in me devoured what I could. One of the biggest delights at these festivals is the possibility of watching golden age animation on something other than a monitor measured in inches. In a large projection hall you can drown in a sea of animation, slam your eyes into a wall of light and color. The

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Register Now for the 7th Annual Midwest Animators Conference and Retreat *by Mary Lou Haynes*

CONFERENCE DATES: Friday, April 30 - Sunday, May 2
The Conference is open to anyone with an interest in animation. Anyone can attend, present or sign-up for the screenings (VHS videotape preferred). ASIFA membership is not required.

This event brings together an informal group of attendees to hear featured speakers, view animation, and discuss various aspects of the animation business. Recruiters also have attended past Conferences.

The focus of the gathering whether artistic, personal or commercial, is an exceptional opportunity for animators laboring in distant corners of the country to gather and re-energize with kindred spirits. Included on the schedule is time for: a Bar-B-Que, nature hikes, swimming or relaxing in the ever popular hot tub.

AWARDS CEREMONY
The Retreat also features an Awards Ceremony for a competition designed to encourage student animators. The Helen Victoria Haynes WORLD PEACE Storyboard & Animation Scholarship Competition is unique because a portion of the prizes are awarded to the winners for turning an `idea' into a completed project.

SETTING
Starved Rock State Park is 2,600 acres located on the Illinois River. It boasts 18 canyons, waterfalls, spectacular rock formations and 15 miles of trails. Amenities include a restaurant, coffee shop, snack shop, cocktail lounge/bar, spectacular Great Room lounge, gift shop, indoor swimming pool, whirlpool, kiddie pool, game room, exercise room, outside patio and saunas. All rooms are handicap accessible.

PRESENTATIONS, SCREENINGS, WORKSHOPS
Confirmed and Accepted Presenters for the 1999 Conference are: Ed Counts, 'ZOETROBICS' screening; Kim Roberts, 'INFLUENCES OF FINE ART IN FILM & ANIMATION'; Randy Rockafellow, 'ASIFA/Central WEB SITE' and Workshop; Rita Dobias, WORLD PEACE Storyboard & Animation Competition winner screening
Unconfirmed presenters/screenings at the time of this printing are: Tom Brierton and the ASIFA East reel.

ROOM RATES AND RESERVATIONS
Rooms should be reserved NOW through Starved Rock Lodge & Conference Center (1-800-868-7625). Room reservations are must be made for 2 nights (Friday & Saturday) for approx. $67 per night, single occupancy, prices subject to change. Outdoor cabins and camping are also available. Other accommodations are nearby. Check-in time is 3pm. Please mention you are with ASIFA/Central Midwest Animators Conference when booking rooms. A block of rooms is being held for conference attendees. Starved Rock is a popular destination, rooms book up quickly.

TRAVEL
Utica, Illinois is 90 miles west of Chicago (approx. 90 minutes), at I-80 near I-39 (Illinois route 51).

DEADLINES - PROPOSALS, COMPETITION, FEE
Proposals - Workshops/Poster Sessions -
Feb 14, 1999. Notification - March 15, 1999.
WORLD PEACE Storyboard & Animation Scholarship Competition - Feb 14, 1999.
Conference Registration Fee - April 15, 1999.
Volunteers accepted through May 2, 1999.

REGISTRATION & RESERVATIONS
Advance Registration fee for the full conference is $40 for members until April 15, 1999 or $50 afterward at Conference. Do not mail Registration after April 15. Bring your Late Registration fee to the Conference. Conference registration does not include lodging. Attendees are responsible for reserving their own rooms.

Conference registration for Saturday only is $20 in advance of April 15 and $25 on-site. This is an option available to individuals who wish to drive in for the day. Saturday only registrants are welcome to attend the afternoon Bar-B-Que. We request that people who are registered at the hotel for the weekend pay the full conference fee. (See registration form, page 5)

PROPOSALS & REGISTRATION FEE
Send all Proposals & Conference Registration Fees to address listed on conference registration form.

SCHOLARSHIP COMPETITION
For rules, or to volunteer as a Judge, for the 4th International WORLD PEACE Storyboard & Animation Scholarship Competition, send e-mail to:
WORLD PEACE SCHOLARSHIP
at morgpk@aol.com - or - call 773-233-9397 ext. 3. - or - send a brief note including a #10 SASE including 1st Class ($.33) postage to: M. L. Haynes, Coordinator
4th International Helen Victoria Haynes
WORLD PEACE Storyboard & Animation Scholarship Competition
3400 W. 111th Street, Box #324
Chicago, IL. 60655
Please allow 4-6 weeks for processing.
- Mary Lou Haynes, '99 Conference Chair

Registration Form for Seventh Annual ASIFA/Central Conference & Retreat

Name: _____

Address: _____

City: _____ State: _____ Zip: _____

Phone #: _____ Fax #: _____ Email: _____

Advance Registration and payment by check/money order in US dollars (do not send cash through mail) accepted until **April 15**. After April 15 register onsite.

This years conference chair, Mary Lou Haynes, is a globe-trotting computer software engineer by day and composer by night. A devoted fan of Animation, and longtime member, she has served on the Board of ASIFA/Central, coordinated numerous programs, screenings and special events.

ASIFA/Central Member Advance Registration

- ☐ **$40 Weekend**
- ☐ **$20 Member-Saturday Only**
- ☐ **$25 Student Member-Weekend**

Non-Member Advance and All Onsite Registration

- ☐ **$50 Weekend**
- ☐ **$25 Saturday Only**
- ☐ **$30 Student - Weekend**

Make checks/money orders payable to ASIFA/Central
Allow 4-6 weeks for processing

Amount Enclosed: _____

Detach and mail registrations to:
ASIFA/Central Animator's Conference
M. L. Haynes
Conference Chair
3400 W. 111th Street, Box #324

For questions regarding the Conference and Retreat contact:
Mary Lou at morgpk@aol.com

Seminars (Baker) continued from page 1

layout and word was carefully crafted to advance and develop the story. Subtle design elements were brought out that helped illustrate the devices used to advance the story and develop the characters. Storyboards were discussed as an integral tool in the process along with leica reels and pose tests. After careful study of two scenes, she juxtaposed these with the corresponding scenes from the live action film from 1996. Though entertaining, one could see how the live action film was, well, flat compared to the animated film. The devices used to move the story were much broader and simplistic, and as she pointed out, gratuitous action/adventure chases were used to excite the senses as opposed to true story development. After two incredible hours, the seminar was ended only so the next class could start.

On the heels of the Storytelling Seminar was the Antz Presentation at from Pacific Data Images and Dreamworks. Since the "World Premier" was at the animation festival the night before, you could sense the relief on the faces of the two directors, from PDI and Dreamworks. Not only was the project finished, but that their two-year project was well received! The directors offered an in depth review of the process used to create a 3D film of this magnitude. Using video segments from leica reels, pencil tests and low rez renders, they brought the audience through the making of the "Giant Sneaker" scene of the film. The audience sat enraptured at the work and the in-house stories the directors spun. The most remarkable part of the seminar was that the directors were very down to earth people who were quite open about providing candid answers from a probing audience. With the gentle way both men had, one could see where creativity could flourish in such an environment.

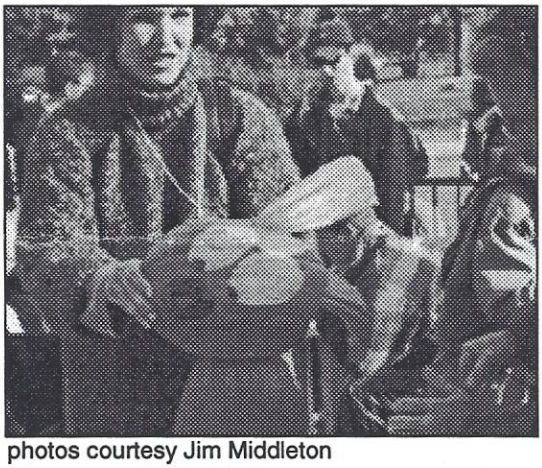
The 2 PM seminar was "Preparing a Digital Portfolio, presented by the recruiting director of Pacific Data Images. The audience was looking forward to positive input on what to include in a job reel that would be attractive to major studios. Instead, we were accosted with a 45-minute sales job of why PDI was a great place to work and all the wonderful things that PDI has done. Afterward, he gave us a good idea what it was like to be in his shoes traveling the world in search of the best artists and the thousands of artists he must turn away. He finally provided ideas of what not to do... creating a reel that was too long (anything over 3 minutes is suspect). Putting labels on the spine of the videotape that included your phone

Seminars continued on page 8

Digressions (Middleton) continued from page 3

lush detail of early experimental animation benefits from this attention, and previously I have sat, in slack jawed amazement, before the works of Richter, Fischinger, Ruttman, and the Whitney brothers. This time, Wendy Jackson brought experimental animation scholar Cecile Starr, co-author of Experimental Animation, to reintroduce audiences to Mary Ellen Bute. Bute, not well known today, had the good fortune of having her short films shown nearly exclusively at Radio City Music Hall from 1934 to 1953, which meant that 120,000 patrons saw her productions over the course of a week (talk about audience envy!). Fellow attendees were astonished at the amount of imagery that later seemed adopted for "broader audiences" in Disney's Fantasia.

Frank Tashlin had his week as well. It seemed interesting that his earliest black and white Warner entries seemed to have more sophisticated direction and editing than the later, more gag-oriented productions (the same could be said of his later live action films, but that would be for another article). Of his two scheduled live-action features, "Will Success Spoil Rock Hunter" made it to a postage stamp-sized Odeon screening room; even with splicey print, the monologues by love-bereft Joan Blondell were priceless (I dropped my popcorn at "I get a throat full of hard when I think about him," and her references to AC-DC may actually have been innocent in 1957... naah). Where else but at a festival can you see people attending a Frank Tashlin movie take notes? OK, so I was the only one doing it, but I don't take notes during standard screenings... well, so I just write down some of the more important character lists and plot twists... ok, I take notes all the time...so shoot me.



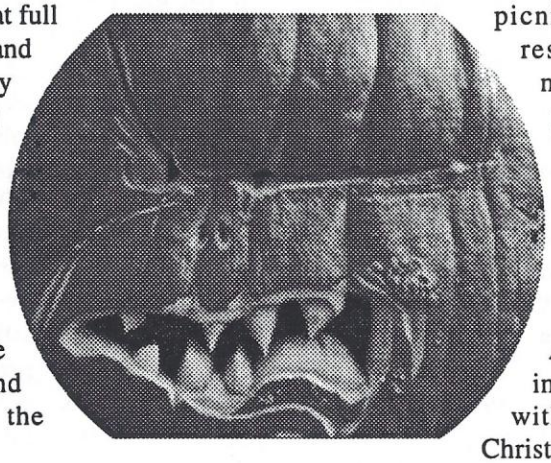
photos courtesy Jim Middleton

The work of Canadian-born animator Charles Thornson also hit the screen, Paul Driessen returned from teaching in Germany to preside over a retrospective of his work, and Karl Cohen challenged the sensibilities of the attendees with his collection of Forbidden Animation (just who did "Buried Treasure," anyway, and could he be a relative?).

And if this weren't enough, the nearby National Gallery of Art held a Whistler retrospective! Check out his etchings!

One thing this festival lacked, however, was Helen James. Helen had been a common fixture at previous festivals and died this past February after an extended illness. Schooled in silhouette animation in her early 70s, a fan of Kandinsky, a teacher, photographer, and ceramic artist, her enthusiasm was infectious. She had been one of the first animators I met in Toronto's 1984 festival and played host to the divergent Michigan group in her suite. This impressed us lowly hostel dwellers.

One constant feature of the festival has been the animator's picnic and pumpkin carving contest. This time Strathcona Park felt the invasion, some of whom were armed with coffee-table sized references to guide the carving. Occasionally promotional, always creative, the pumpkins showed as much variety as the festival's films. And then, if you weren't partied out after picnics, Chez Ani screenings, and restaurants of every conceivable nationality, there were evenings of parties sponsored by software vendors and Nickelodeon! Everyone else was a designated driver these nights, and Babylon earned its name as the 60s returned, bad pants and all, for one evening in Canada's capitol.



And then the product demos! The instantaneous lip synch, the joys of 2D with the look of 3D. My luggage and Christmas stocking were never big enough. And cel phones! Separation anxiety in Canada seemed to involve not having a phone attached to your

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Digressions (Middleton) continued from page 6

ear. People in line for espresso were ordering pizzas that way. And from a pharmaceutical perspective, Canada was a hay fever haven--Allegra and Claritin are available without a prescription (but on the other hand, don't even try to find generic Sudafed).

Oh, and I nearly forgot - there were competition screenings, too! Marred by occasional projection and sound misadventures (when they said NTSC, they meant NTSC!), each evening brought film after film, ranging from the elegant simplicity of waving hands to the baroque obscurity of Polish metaphor. I cannot say I shared the same taste as the selection committee, but they certainly offered up an interesting variety from the several thousand entries.

There are few places so close to home as Ottawa that can give such an elegant setting for a genre that has often been considered little more than cinematic filler; this biannual Canadian venue for animation gives it the attention, respect, and pure YEE HA it deserves. This past visit made me realize how much I've truly missed the opportunity to cavort, cajole and otherwise hobnob with fellow fans of animation. I'll be there in 2000, so help me Winsor McCay.

- Jim Middleton

Seminars (Baker) continued from page 5

number and address along with slates on the tape including the same material. VHS is the preferred format. His idea of a resume was basically a laundry list of skills that explicitly laid out what you had done on your reel. Life experience had no bearing in his requirements. He also mentioned that the cover letter should actually say what position you were applying for and not be more than a short page since he had so many reels to review. After these ramblings, he opened up the floor to questions and promptly got into heady arguments about monitor setup and other unrelated stuff. With twenty minutes left in this frustrating two-hour seminar, the audience finally called to SEE SOME EXAMPLES of what is a good reel. After sensing the audience's demeanor, he complied and showed four short reels from successful applicants to PDI. In a nutshell, the most successful showed excellence in either lighting, special FX, modeling, or animation (i.e. good walk cycles). Each of the reels revealed that his studio was not looking for producers of animation, "commercial" reels comprised of flying logos, technical projects or space ships. What this guy looks for is specific excellence, but not necessarily experience.

In all fairness, I was operating on little sleep but also believe the recruiter planned his seminar with a more intimate group in mind. He overlooked the first question any producer would ask: "Who is your audience." Later, I will review the dynamic "Preparing the Traditional Portfolio" seminar that was outstanding as this one was frustrating.

Other seminars for Wednesday included the opportunities, risks and rewards of Co-Productions presented by Nelvana, How to Set Up Your Own Studio by the Funbag animation company and the Ani-Legal Workshop which discussed copyright and protecting your work.

Thursday's seminars started with a storytelling session by noted Estonian animator Priit Parn. He offered his vision and advice on how to create and render your own ideas in animated form. His background in history, politics, art and music created a quirky and eclectic lecture that left the audience both amused and confused. An engaging and entertaining speaker, Prit's lecture was less about storytelling than him telling stories of production in his homeland and the trials an animator from Eastern Europe has these days. While those looking for a dynamic storytelling seminar, as "101 Dalmatians," were disappointed, Priit's adventure in animation land offered a great insight into the world of state-funded animation projects and creative mind expansion.

At the second Thursday seminar for this writer, "Getting Started, Funding Your Animation Work" was billed as a way of getting your work funded in both Canadian and international contexts. After the panel of Canadian funding agents was introduced, it became apparent that this seminar was designed for Canadians looking for Canadian money... so this writer slipped out the back door to "Animation and Hi-Tech." The course description talked about "paradigm shifts" and " merging creativity with new techniques," but was really a demo of Alias / Wavefront's new Maya product. After seeing scores of demos this summer at Siggraph, I bristled at the idea of someone trying to sell me on Maya. (No selling needed... it's a great product). After settling in, though, the seminar did go into great depth on tools and approaches that can be used no matter which applications you use. The technical director leading the demo was very knowledgeable and free with his ideas. His approach was that yes, this is cool software.. and look at how this can embellish scenes and help you create better animation. He gave credence to the people developing the stories making sure to recognize that good software cannot cover up a bad story.

Thursday afternoon, "The Future of

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Seminars (Baker) continued from page 7

Entertainment Delivery-Animation and the Internet" was a very well attended seminar. Very well prepared was speaker Steve Dryall of Metal Motion Productions whose enthusiasm and insights into Internet media production riveted the crowd to his outstanding presentation.

Along with providing inexpensive yet powerful internet resources, Steve was televising his presentation live over the net with a simple consumer video camera, Mac, and inexpensive capture card, letting anyone connected to the Net see the workshop. He was a perfect example how small, enthusiastic entrepreneurs can outshine even the major studios in technological expertise and creative content. Also, Steve was very generous with a twenty-page handout with WWW resources for needed equipment and content production. This seminar alone was worth the price of admission.

The last session of the day was "Meet the Masters- Estonia and Russia". This panel discussion feature several prominent animators from Estonia (Priit Parn, Janno Poldma, Mati Kutt and Rao Heidmats) and Russia (Igor Kovalyov and Alexei Karaev.) In addition to their artistic approaches to animation and thematic interest, these animators discussed working in their particular social, political and cultural environments. Being a boomer from the cold war, I found this discussion particularly poignant. Talking to fellow artist that worked behind the iron curtain at one time, I felt an incredible kinship to a group of people that my government had at one time told me were evil propagandists. Art, for once, had shown me it has no boundaries and can be used as a tool to bring humanity together. Along with amusing anecdotes about working with the communist bureaucrats whose concerns sounded much like our own corporate clients, the animators told of the difficult state of their art now that the government has no money to support them. This should be a rallying cry for our industry to help these dedicated animators.

The Friday morning seminar "Tooning in: The World of Cartoon Cable Channels," was hosted by The Cartoon Network's Linda Simenski and Canadian Teletoon's Madeleine Levesque as they reviewed the lives in the world of cartoon cable channels. This candid encounter addressed creative problems and possibilities and future directions of animation networks. This refreshing discussion between two executives in television helped demystify the world in which they live. Money was a concern for both producers, but well balanced with creative opportunity and a good dose of humanity. Both Linda and Madeleine were candid and open about their funding sources and problems and were very happy to share important information to an inquisitive audience.

Following "Tooning in:", came "New Tools of the Trade"... a seminar presented by Nelvana, Windlight Studios, and Silicon Graphics. In it, the presenters offered a working example on how a whole new genre of animation, the 3D cartoon is created. I honestly felt as if I were seeing something very new at its genesis. how a new series, Rolie Polie Olie, is produced in four separate places around the world using the Internet as a way to exchange data and improve financial efficiency. Though not the first multi-national production, Rolie Polie Olie is written and boarded in Toronto, motion captured by a Minneapolis company, blocked in France with final animation and rendered in Vietnam, and edited in Toronto for distribution by the Disney Channel in the United States. Using software tools such as Alias and Softimage, artists of different languages and cultures are using computer software as the common language to produce a new and innovative show. The presenters could barely contain their enthusiasm for their new media and graciously led people through a production process that will be a model for years to come. If you wanted to see the future of animation production, this workshop was not to be missed!

Saturday afternoon, I was going to see independent animator Bill Plympton's "I Married a Strange Person" but was disappointed when the theatre was filled to capacity. Reviewing my program, I decided to venture over to the "Preparing a Traditional Portfolio" thinking that it would be an OK thing, but not great. Boy was I wrong! This workshop, by the "Manager of Training and Development at Warner Bros. Feature Animation", Dave Master, offered advice on how best to assemble an impressive portfolio of your work. The presentation covered areas such as life drawing, animal studies, sketchbooks, and animation reels. Advice was also given on how to tailor your portfolio for the areas of background, layout, storyboard and animation computer animation and clean up. Not only a "how to", this was an in-depth insight into the minds of the animation industry. The speaker, both candid and frank, left no one without the insight that much like an Olympian, you will work your buns off to get to the top. However, he also left the impression that anyone with the dream, commitment and dedication can achieve the goal of working on a feature film. Part coach, cheerleader, taskmaster and favorite uncle, Dave Master enchanted the spellbound crowd with tales of success, dreams come true and unfulfilled hopes. His examples were concise and his advice poignant. Yet, I never felt that I was unworthy to be working for this goal. My only regret is that there wasn't someone like Dave telling me these things many years ago. Follow Dave's advice: Work hard, focus on what the studios want, and DRAW!

The last of the seminars I attended was "The making of a

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Seminars (Baker) continued from page 8

Prime Time Series". We heard about the genesis, productions and directions of Nelvana's new series, Bob and Margaret, Canada's first animated series for prime time television. The workshop included David Fine and Alison Snowden, director Jamie Whitney and Nelvana Representatives. David and Alison were the focus of the panel, and basically described what it was like to go from piloting a project as "Bob's Birthday" to the full scale production that it has become... perhaps even to someday eclipse "The Simpsons". The down to earth quality of the creators enamoured the crowd as they described the day to day process of putting on a full-scale show from start to finish. The producers of the show also provided day to day operational insights to how a show of this magnitude is created. After the lively panel discussion, we were treated to a full-length episode of "Bob and Margaret" and a wonderful buffet by its creators, Nelvana. A first rate evenfor those holding an Ani-plus pass, the traditional animator picnic was held at a nearby park on the sunny Friday afternoon. Sponsored by Warner Bros., delicious picnic foods with a substantial amount of beer and wine created a festive atmosphere for the two hundred in attendance. Transportation was provided with London style double decker buses through the picturesque city of Ottawa. The Pumpkin Carving contest was a highlight featuring a score of intricately carved orange creations. This event allowed for a homecoming for many of the artists who work worldwide in the industry. Everywhere "tour" jackets with Walt Disney, WB and ANTZ Logos warmed proud and happy bodies. Hollywood style networking was in force as people could mix where seminars and film showings did not allow such interaction. A wonderful event to break up a big day. The merry crowd returned to the Art Center refreshed for an evening of animation.

If one grew tired of the seminars being held, there were reviews and retrospectives. Topics included Animation from Norway, 40 Years of Estonian Animation, Forbidden Animation, and 30 Years of Swiss Animation among others. These offerings helped showcase areas that have had little International Exposure. I personally enjoyed a retrospective of a New York filmmaker Mary Ellen Bute whose abstract animated expressions were first displayed in Radio City Music Hall. In it, this author, who had previously thought Fantasia was a groundbreaking film, saw work that predated the Disney masterpiece by half a decade. The other notable seminar for this attendee was the "Canada: Mother of Computer Animation" seminar given by a noted producer. In it, we were given a comprehensive history of the last twenty-five years of computer animation as it developed in Canada. Dozens of short films and demo reels reminded us of how the industry grew steadily from simple line morphing animations to the applications of today.

Another facet to the festival was screenings of independent animators such as Bill Plymton and Paul Driessen. Anyone familiar with these artists were not only treated to hours of their outstanding work, but got to meet them in person during the festival. While such interaction and intimacy at other festivals is rare, the Ottawa Festival abounds in such experiences.

Saturday was "Kid's Day" hosted by Nickelodeon. In it, about 60 kids were treated to a day in the life of an animator. They were shown how animated films during morning seminars and given a tour of Funbag Studios of Ottawa.

Also of note was the Animation Trade fair. Located outside the main theatre at the National Arts Center, it was created to provide a vehicle for professional displays, promotions and demonstrations and to facilitate the recruitment of up and coming animation talent. Though small in comparison to a mega-circus like Siggraph, trade show participants included PDI, Pixar, Disney of Canada, Nelvana and Sheridan College. Anyone could get the opportunity to speak with recruiters and get honest feedback from them. A great chance to see the industry in action. Also, a number of hardware and software companies showed products ranging from motion-capture systems to 2D cel animation production applications.

One travels to an animation festival to see new innovative productions. The evening competitions provided two solid hours of first rate international efforts. The structure of the competition allows for independent animator entrance into an international venue that is unavailable on broadcast TV. While there was no lack of presence by the major studios, smaller studios and individuals were well represented. In a following installment, I will review a few of these outstanding works.

A welcoming letter from the Prime Minister of Canada, Jean Cheileire, describes the event succinctly.

"This important festival, dedicated to further development and strengthening the animation industry, is central to the quality of animation in North America and around the world.... This gathering provides you with an excellent opportunity to exchange views and discuss developments in your profession, while renewing old acquaintances and establishing new ones in an atmosphere of creative congeniality..."

Next Time: The Competition... or...Why We Came in the First Place

For more information on the Ottawa Festival contact www.awn/oiaf.com

- David Baker

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